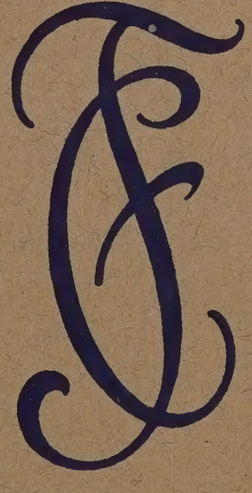
Louise Romig

THE NEW WAY

FOR MASTERING THE VIOLINS ENTIRE LITERATURE

BY

OSSIP SCHNIRLIN



PART II

CHAMBER MUSIC WORKS WITHOUT PIANO

VIOLIN I

CARL FISCHER COOPER SQUARE NEW-YORK.

Louise Romig

THE NEW WAY

PART II

THE NEW WAY

for Mastering the Violin's Entire Literature

BY

OSSIP SCHNIRLIN

A collection of difficult passages
contained in the most important Violin concertos,
Solo and Chamber Music Works

Selected and compiled in systematic, chronologic order for daily study

Part I: Solo works
Part II: Chamber music works ***without*** *Piano: Violin I*
Part III: Chamber music works ***with*** *Piano: Violin I*
Part IV: Chamber music works with or without Piano: Violin I
Part V: Chamber music works with or without Piano: Alto

Printed in Germany

THE NEW WAY

BY

OSSIP SCHNIRLIN

PART II

CHAMBRE MUSIC WORKS
WITHOUT PIANO

VIOLIN I

1 · 9 · 2 · 3

CARL FISCHER, Cooper Square, NEW YORK
For U. S. A. including Canada

B. SCHOTT'S SÖHNE / MAINZ / LEIPZIG / LONDON / BRÜSSEL / PARIS

VORWORT

zu dem Repetitorium für Kammermusik

Die technische Beherrschung der umfangreichen Kammermusiklitteratur erfordert allein ein Studium für sich. Bisher aber war ein planmässiges Betreiben solchen Studiums ausserordentlich schwer, weil es dafür an zusammenhängendem Arbeitsmaterial fehlte Diesem Mangel abzuhelfen, ist Zweck der vorliegenden Sammlung. Sie enthält eine chronologisch geordnete Zusammenstellung aller schwierigen Stellen aus der gesamten Litteratur — soweit sie von Wichtigkeit ist — für die I. und II. Violine und für die I. und II. Viola.

Diese Sammlung ist für Künstler und Schüler gedacht, aber ebenso für jeden anderen Streicher, der Kammermusik pflegen will. Dem Künstler wird sie willkommen sein, weil sie ihn auf dem Laufenden hält und ihm auf diese Weise alle schwierigen Stellen jederzeit zur Verfügung stehen. Dem Schüler wird sie ein Studium in in ganz neuem, geistigen Sinne gestatten, denn es ist ein grosser Unterschied zwischen Virtuosentechnik und Kammermusiktechnik. Er wird an Hand dieses Materials alle komplizierten und solistischen Stellen aus den Werken der klassischen und modernen (auch der lebenden) Komponisten auf eine sehr bequeme Art mit seinem Lehrer studieren können.

Dem Musikliebhaber endlich wird diese Auslese von besonderem Nutzen sein. Er gewinnt einen Überblick über die technischen Anforderungen der verschiedenen Werke und kann sich im Voraus unterrichten, ob er z. B. dieses oder jenes Quartett überhaupt bewältigen wird.

Ähnliche Studien für Cello sollen, von einem Berufenen verfasst, in kurzem folgen.

Wie der I. Teil meines Studienwerkes (Konzertmusik) wird auch der II. Teil lexikonartig ergänzt und fortgesetzt werden. Von diesem zerfällt der vorliegende nur für die erste Geige bestimmte Band in zwei Abteilungen, und zwar enthält die erste Abteilung nur Streichmusik vom Duo bis zum Oktett, die zweite Abteilung nur Kammermusik mit Klavier von der Sonate bis zum Klavierquintett. Diesem Material ist ein Anhang hinzugefügt mit den wichtigsten Solis aus Bühnenwerken, Oratorien, Symphonien etc. Der zweiten Geige ist ein besonderer Band gewidmet, welcher ebenfalls Kammermusik mit und ohne Klavier vereinigt, in gleicher Weise ist der der Viola gewidmete Band in sich abgeschlossen, enthält aber einen Anhang, wie der Band für die erste Violine.

Auch dieser Teil meines Werkes konnte nur entstehen durch das liebenswürdige Entgegenkommen der Verleger: M. P. Belaieff, Leipzig, Ed. Bote & G. Bock, Berlin, M. Brockhaus, Leipzig, Choudens, Paris, Dreililien, Berlin, A. Durand & Cie., Paris; A. Fürstner, Berlin, A. Gutmann, Wien, C. F. Peters, Leipzig, Schlesinger'sche Musikhandlung (R. Lienau) Berlin, N. Simrock G.m.b.H., Berlin, Universal-Edition A. G., Wien. Ihnen allen spreche ich hiermit meinen ganz besonderen Dank aus.

OSSIP SCHNIRLIN

PRÉFACE

La musique de Chambre, dont la littérature est très riche, exige à elle seule une étude particulière pour qui veut se rendre maître de sa technique. Mais il était jusqu'ici presque impossible de poursuivre méthodiquement une telle étude, un cours systématique d'ensemble faisant défaut sur ce domaine. La présente collection a pour but de combler cette lacune. Elle présente, par ordre chronologique, un choix de tous les passages difficiles empruntés à l'ensemble des oeuvres de musique de chambre de quelque importance, pour le premier et le second violon et le premier et le second alto

Ce choix est destiné aux artistes et aux étudiants, mais aussi à tout amateur désireux de cultiver la musique de chambre. Il sera bien acceuilli par l'artiste en le tenant au courant et en mettant à sa disposition, à tout moment, tous les passages difficiles. Il permettra à l'élève de poursuivre ses études dans un sens intellectuel tout nouveau, car il y a une grande différence entre la technique de la virtuosité et celle de la musique de chambre. En utilisant ces extraits, il pourra travailler à son aise avec son professeur tous les passages compliqués et tous les solis des oeuvres classiques et modernes même éminant de compositeurs qui vivent encore.

Enfin ces extraits seront particulièrement utiles aux amateurs. Ils auront ainsi une vue d'ensemble des difficultées techniques des différentes oeuvres et pourront se rendre compte d'avance s'ils sont capables d'aborder, p. ex., tel ou tel quatuor.

Des études analogues, dues à une plume autorisée, paraîtront sous peu pour le violoncelle.

De même que la première partie de l'ouvrage (musique de concert), la seconde sera continuée et complétée à la façon d'un dictionnaire. Le présent volume, consacré exclusivement au premier violon, se divise en deux sections. La première ne comporte que les oeuvres pour instruments à cordes, du duo à l'octuor, la seconde des oeuvres de musique de chambre avec piano, de la sonate au quintette. A ces extraits est adjoint un appendice contenant les solis les plus importants des oeuvres théâtrales, oratorios, symphonies etc. Un second volume, comportant également des oeuvres de musique de chambre avec et sans piano. est consacré au second violon, le volume consacré à l'alto forme de même un tout complet, mais comporte un appendice, comme le volume du premier violon.

C'est encore à l'amabilité et à la bienveillance des éditeurs suivants que je dois d'avoir pu publier cette partie de mon ouvrage: M. P. Belaieff, Leipzig, Ed. Bote & G. Bock, Berlin, M. Brockhaus, Leipzig, Choudens, Paris, Dreililien, Berlin, A Durand & Cie., Paris, A. Fürstner, Berlin, A. Gutmann, Vienne, C. F. Peters, Leipzig, Schlesinger'sche Musikhandlung (R. Lienau), Berlin, N. Simrock G. m. b. H., Berlin, Universal-Edition A. G., Vienne. Je leur présente à tous ici mes remerciements tout particuliers.

OSSIP SCHNIRLIN

PREFACE

The particular style of technique so necessary for a fine performance of chamber-music can only be acquired by special study. Because of the lack of a coherent arrangement of suitable material to form a working basis it has been difficult until now to pursue this line of study. The object of the present work is to remedy the deficiency. I have compiled a chronologically grouped collection of all difficult passages for 1st. and 2nd. violin and 1st. and 2nd. viola which occur in the most important works throughout the entire range of chamber-music.

My work is intended for the professional player, the student and the amateur who delights in the playing of trios, quartets etc. The artist will welcome my work, because it places at his disposal any difficult passage with which he may wish to deal at a moment's notice. To the student it will present an entirely new form of study, the technique of the soloist differing so essentially from that of the chamber-music player. It will enable him to study with his teacher the many intricate and solopassages contained in the works of classical, modern and living composers.

Lastly, the selection should prove of great value to the amateur. It will enable him to form an opinion of the technical difficulties of different works and to see at a glance whether this or that quartet comes within his scope.

Similar studies for the violoncello treated by an expert will follow.

As in the case of Part I of my studies ⟨concert music⟩ Part II will be constructed on dictionary-like lines. The volume allotted to the first violin is divided into two parts. Part I contains string music only, from the duet to the octet; Part II chamber-music with piano, from the sonata to the piano quintet. An appendix is added which includes important solos from operas, oratorios, symphonies etc. For the second violin it, also, contains examples of chamber-music with and without the piano. The volume given to the viola is complete in itself, like the first violin part it has an appendix.

It is owing to the kindness of the following music publishing firms that I have been able to complete my work: M. P. Belaieff, Leipzig, Bote & Bock, Berlin, M. Brockhaus, Leipzig, Choudens, Paris, Dreililien, Berlin, Durand & Cie., Paris, Fürstner, Berlin, A. Gutmann, Vienna, Schlesinger'scher Verlag ⟨R. Lienau⟩ Berlin, C. F. Peters, Leipzig, N. Simrock G. m. b. H., Berlin, Universal-Edition, Vienna. To these I tender my hearty thanks.

OSSIP SCHNIRLIN

ПРЕДИСЛОВІЕ КЪ ИЗУЧЕНІЮ КАМЕРНОЙ МУЗЫКИ.

Овладѣть техникой обширной литературы по камерной музыкѣ возможно лишь при спеціальномъ изученіи ея. Между тѣмъ до настоящаго времени планомѣрное изученіе этой литературы было значительно затруднено отсутствіемъ систематически собраннаго матеріала. Назначеніе предлагаемаго сборника заключается въ заполненіи этого пробела. Въ сборникѣ собраны и расположены въ хронологическомъ порядкѣ всѣ технически трудныя мѣста болѣе цѣнной литературы для I и II скрипки и для I и II альты.

Сборникъ предназначенъ какъ для мастеровъ нашего искусства и учениковъ, такъ и для любителей, играющихъ камерную музыку. Пользуясь сборникомъ, скрипачъ-художникъ всегда будетъ имѣть подъ руками всѣ представляющіяся технически сложними мѣста литературы. Ученику будетъ дана возможность совершенно новой сознательный работы; не стоитъ указывать на большую разницу между техникой виртуоза и техникой камерной музыки. Пользуясь предлагаемымъ матеріаломъ учащіеся смогутъ познакомиться со всѣми сложными и солистическими мѣстами въ произведеніяхъ классическихъ и новѣйшихъ (также и живущихъ въ наше время) композиторовъ. Любителю наконецъ сборникъ даетъ возможность оріентироваться въ тѣхъ техническихъ трудностяхъ, которыя содержатъ различныя композиціи и знать, въ состояніи ли онъ вообще участвовать въ томъ или иномъ квартетѣ.

Соотвѣтствующій матеріалъ для віолончелли будетъ собранъ спеціалистомъ.

Подобно первый части моего труда (концертная музыка) настоящая вторая часть будетъ дополняться.

Этотъ второй, предназначенный только для первый скрипки, томъ раздѣленъ на двѣ части, изъ которыхъ первая содержитъ только скрипную музыку (отъ дуэта до октета); вторая часть посвящена камерной музыкѣ (отъ сонаты до квинтета съ роялемъ). Означенный матеріалъ дополненъ отдѣльными мѣстами изъ ораторій, симфоній и т. п. Второй скрипкѣ посвященъ особый томъ, соединяющій камерную музыку съ роялемъ и безъ него; точно также отдѣленъ и четвертый томъ для альты.

Предлагаемый трудъ могъ быть законченъ только при любезномъ содѣйствіи издателей (Bote & Bock и др.). Считаю пріятнымъ долгомъ выразить имъ искреннюю благодарность.

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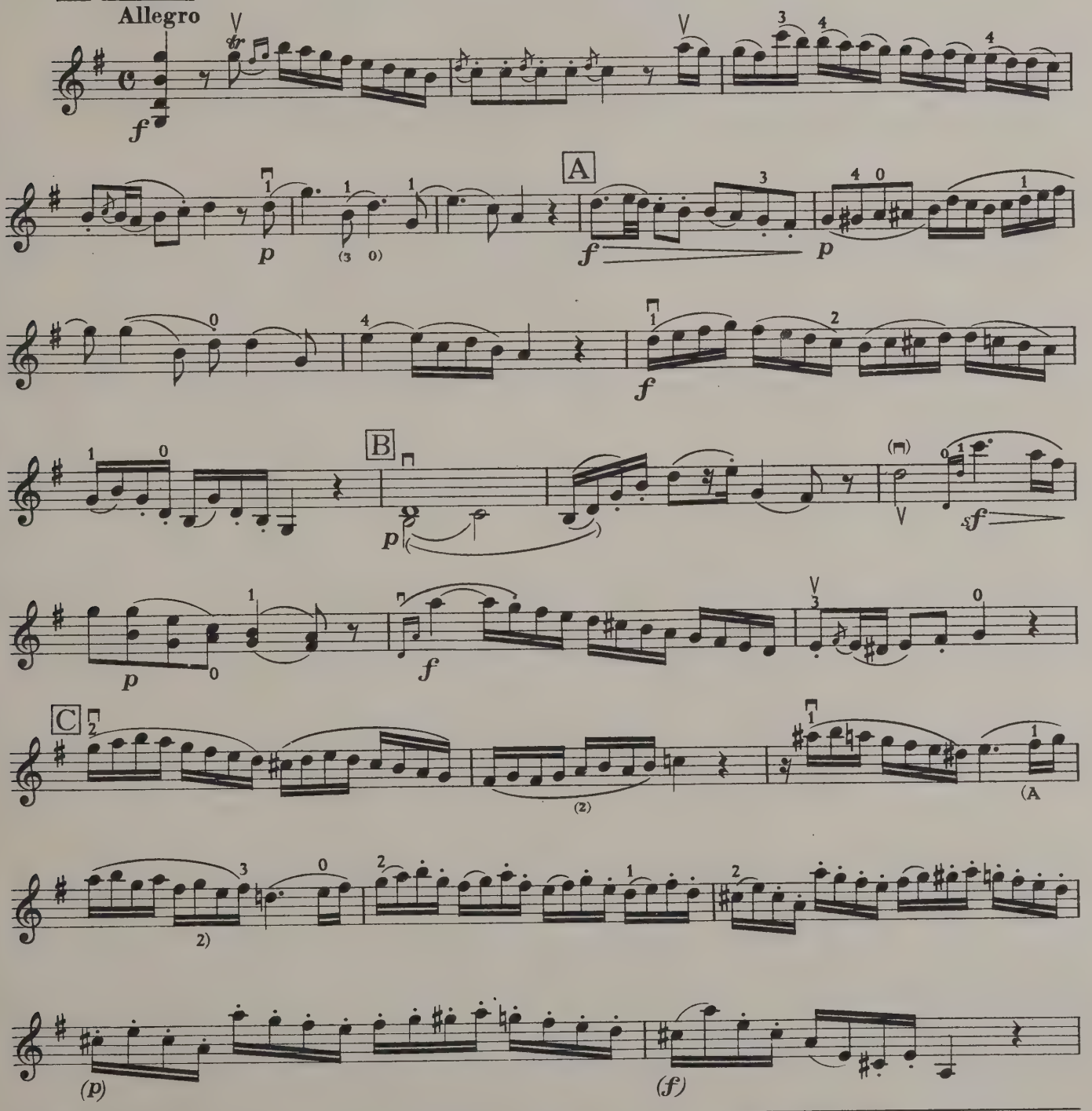
VIOLINO I

I
DUOS

OSSIP SCHNIRLIN
Der Neue Weg, Band II

1 Mozart: Duo (Violino, Viola) No. 1 *G–Sol–G* (Köchel 423)



Für den ganzen Band:

Die Angabe solo besagt, daß die erste Violine an der betreffenden Stelle ganz allein spielt, während bei den mit solo (ohne Umrahmung) bezeichneten Stellen andere Instrumente mitgehen.

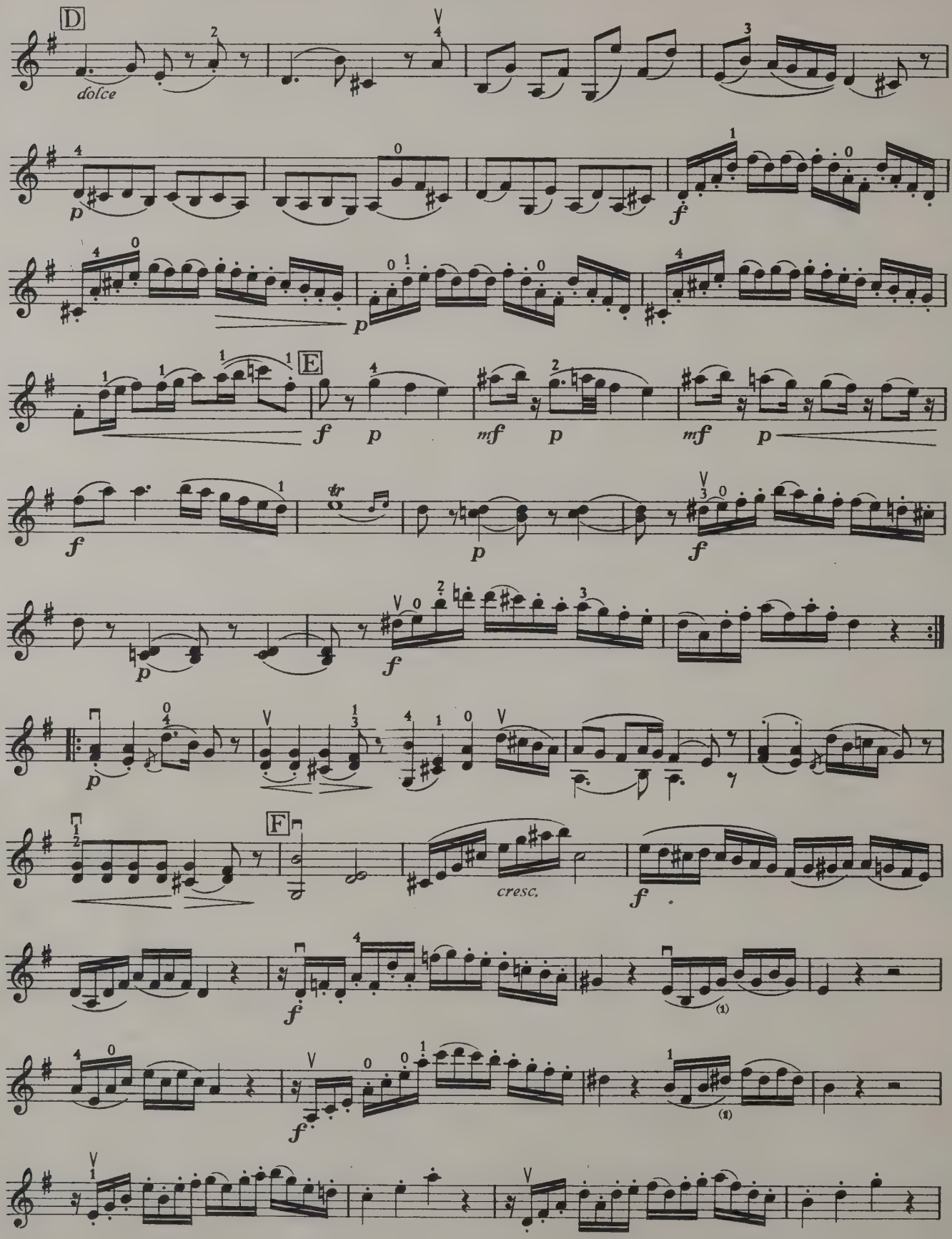
Pour le volume complet:

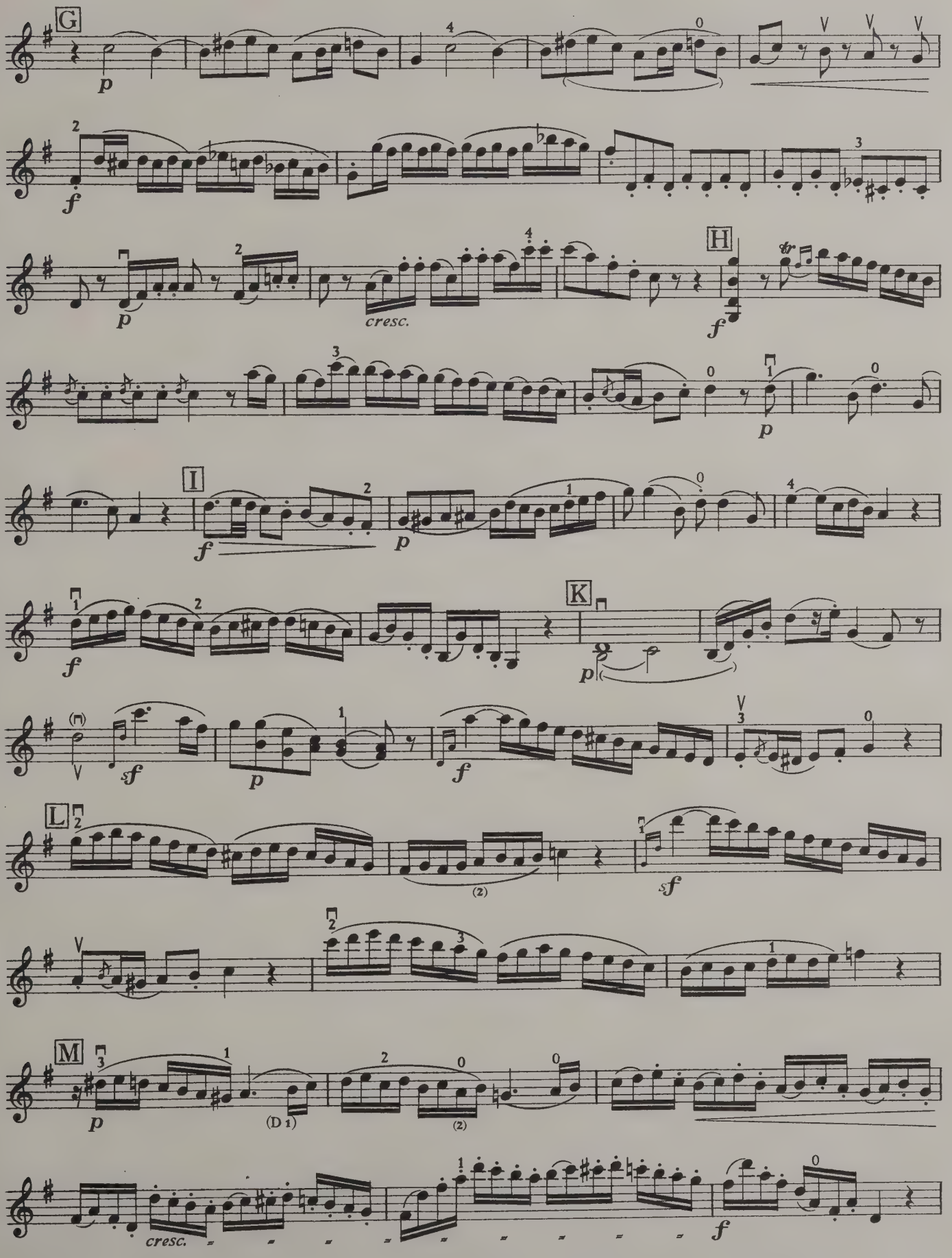
Le signe solo indique que le premier Violon joue tout seul le passage dont il s'agit, dans le passage où l'indication solo n'est pas encadrée, d'autres instruments l'accompagnent.

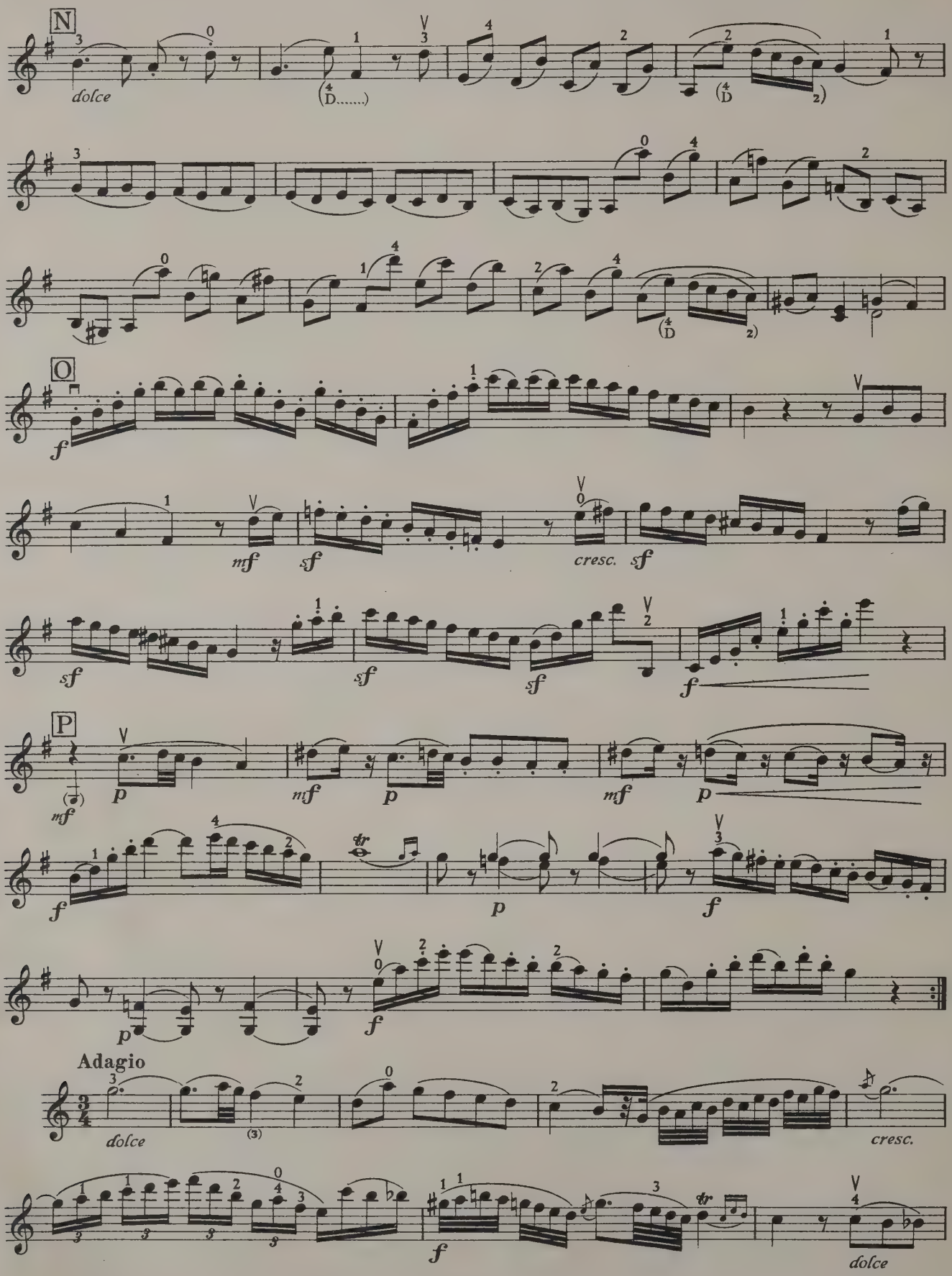
For the whole volume:

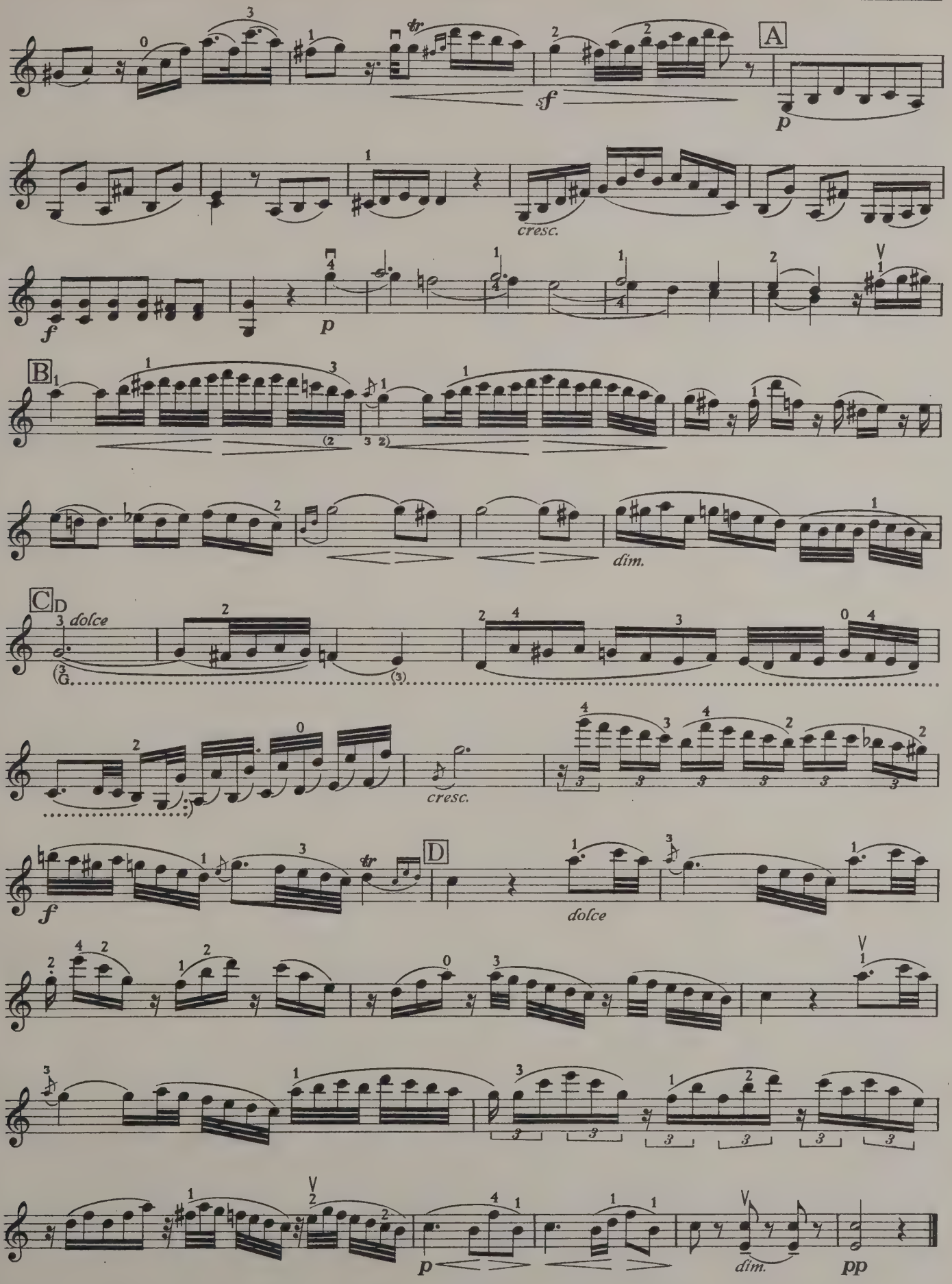
The indication solo means that Violin I plays the passage alone, while all other solo passages, without the square, are played with other instruments.

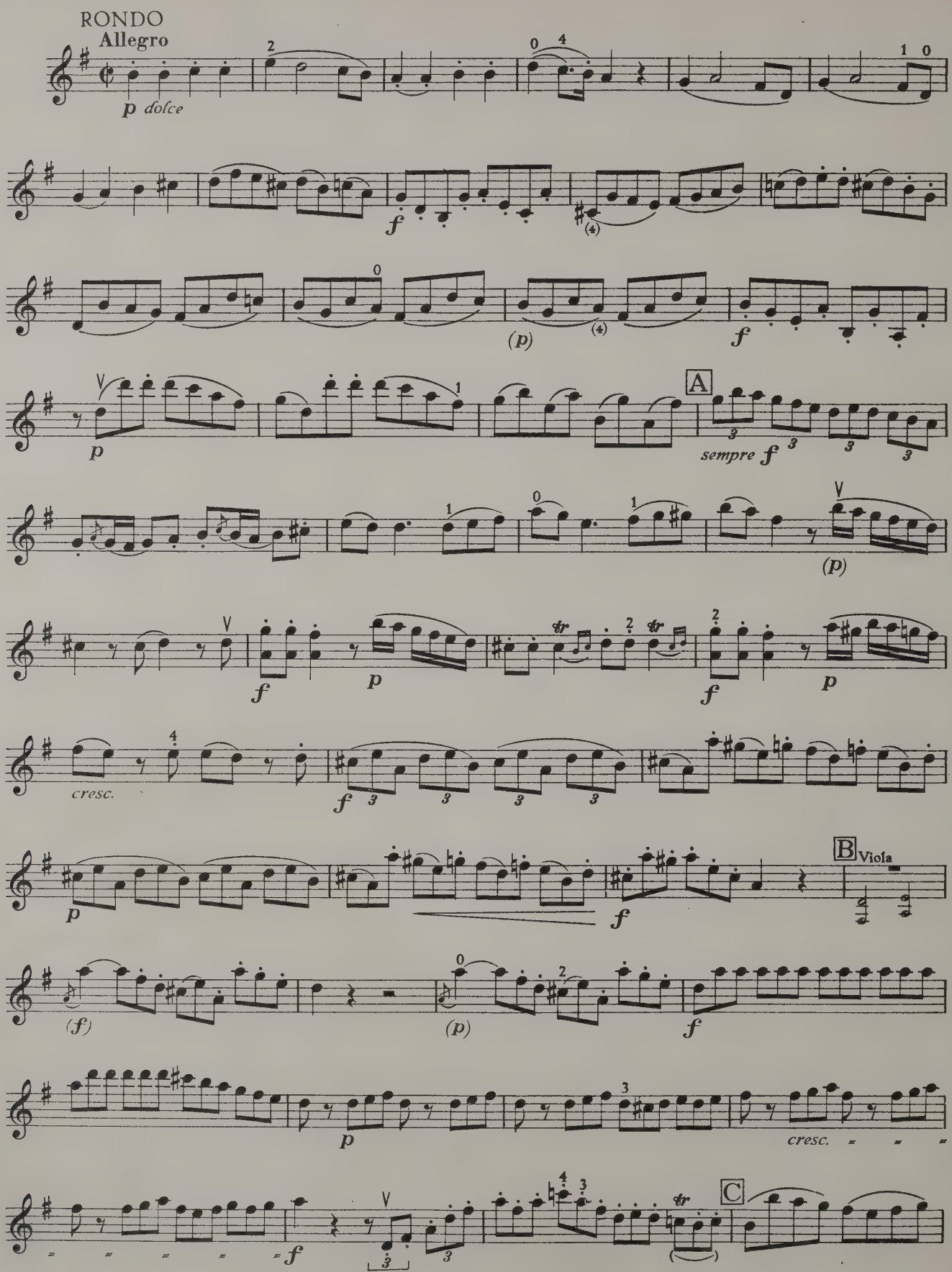
Copyright 1923 by B. Schott's Söhne, Mainz

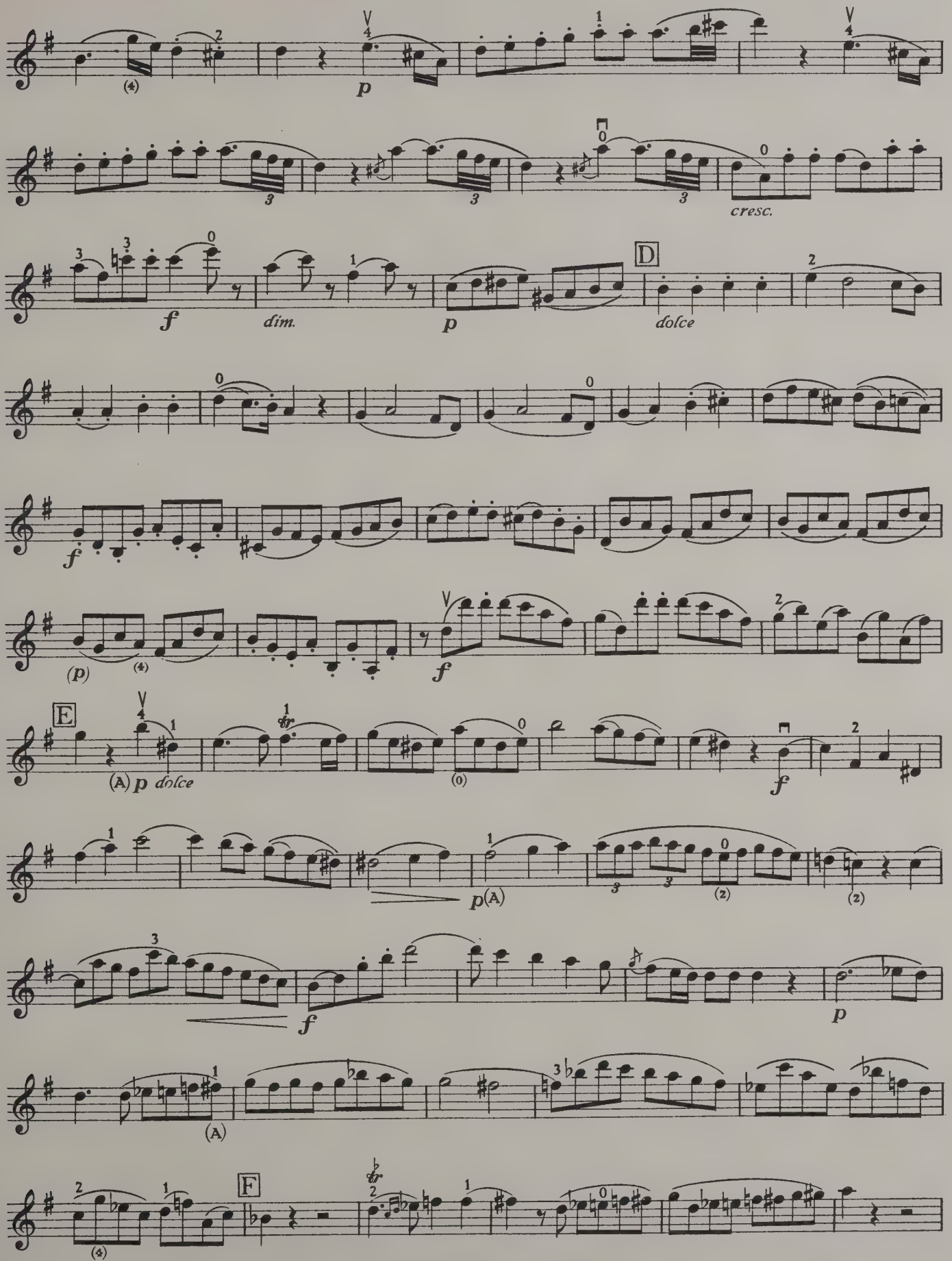

D
dolce
E
F
cresc.

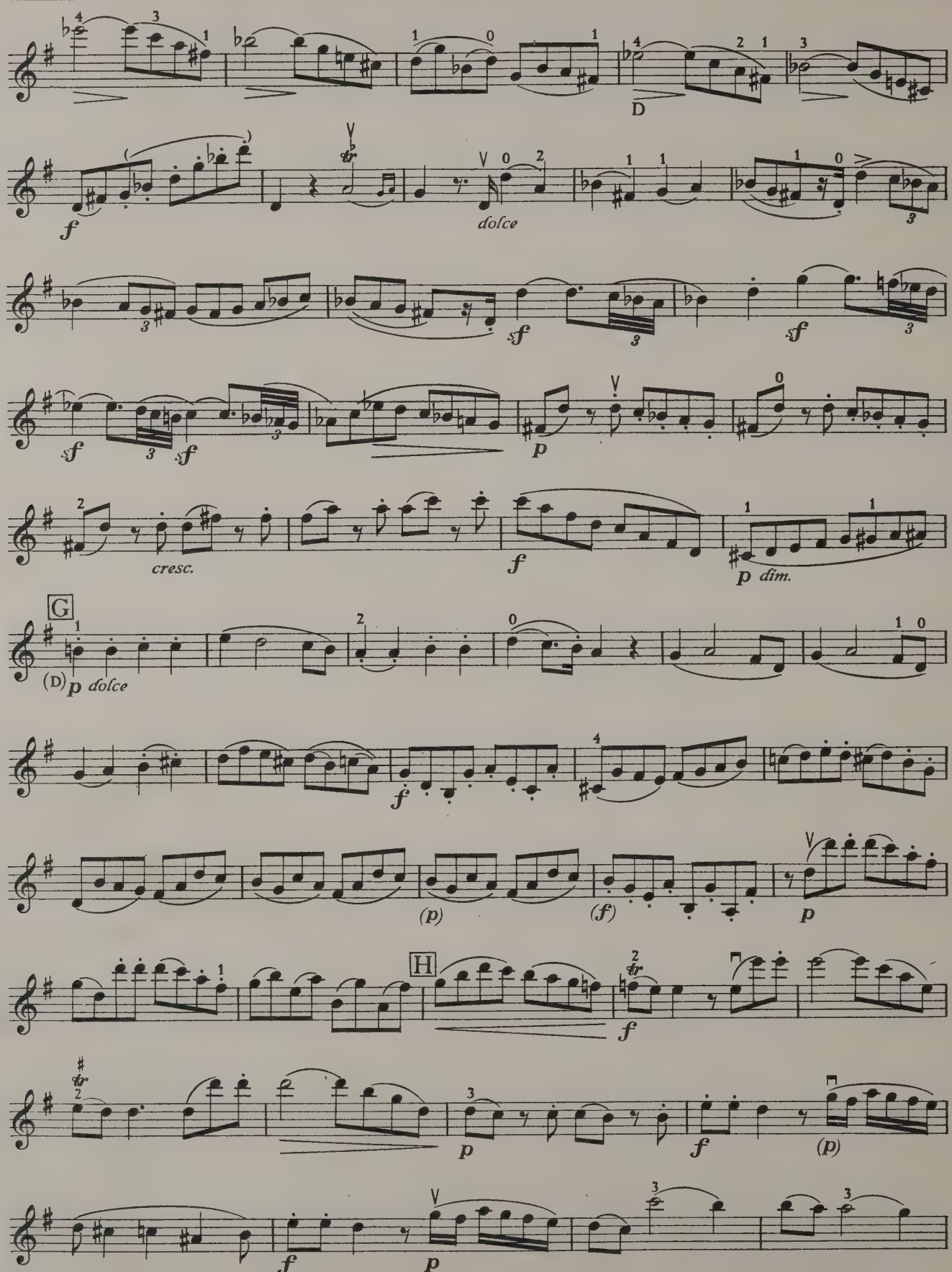

G
p
f
p
cresc.
H
f
p
I
f
p
K
p
sf
p
f
L
(2)
sf
M
p
(D 1)
(2)
cresc.
f

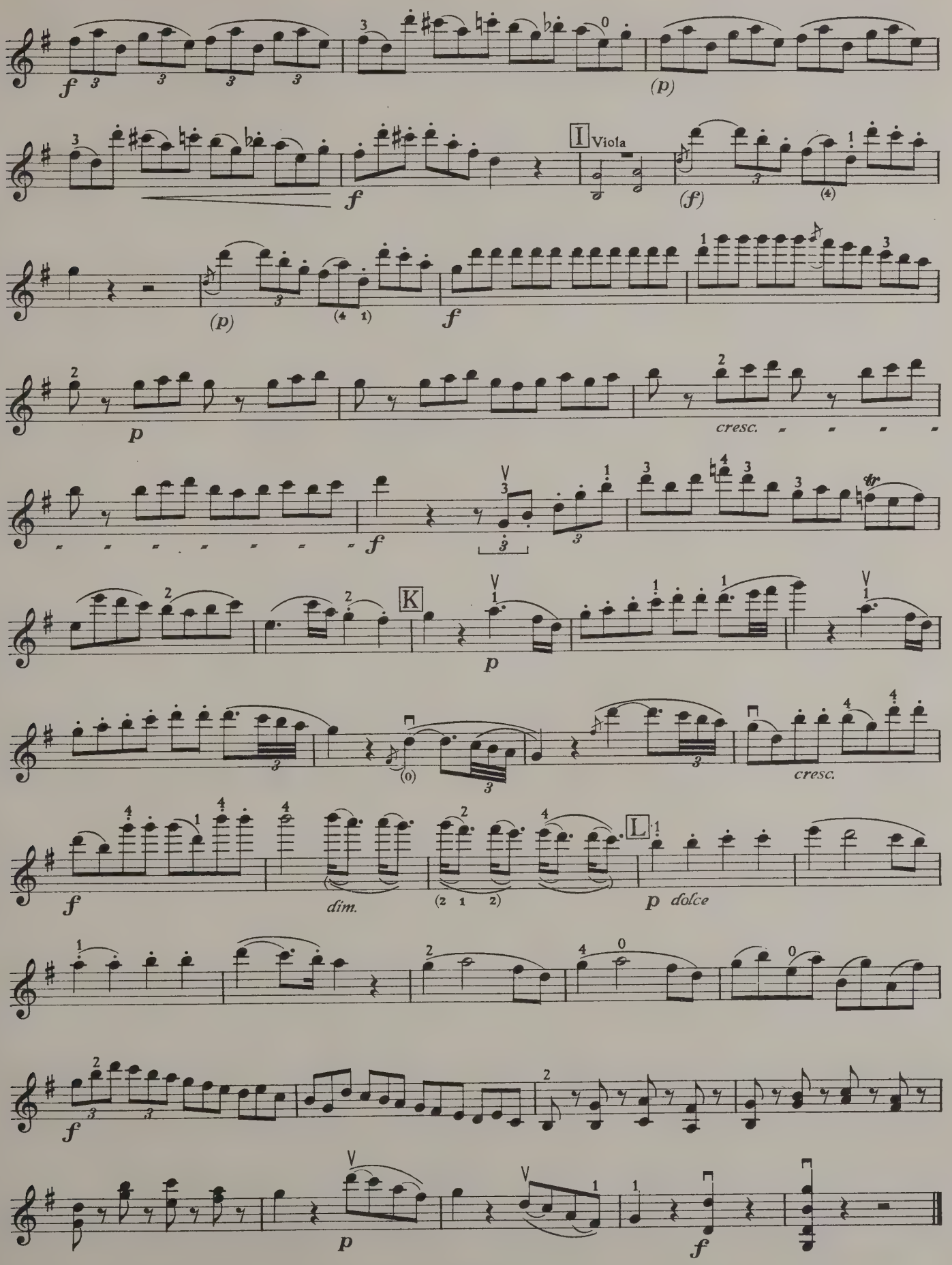

N
dolce
O
P
Adagio
dolce
cresc.
dolce


A
sf
p
cresc.
f
p
B
(2 3 2)
dim.
C D
dolce
cresc.
f
D
dolce
p
dim.
pp

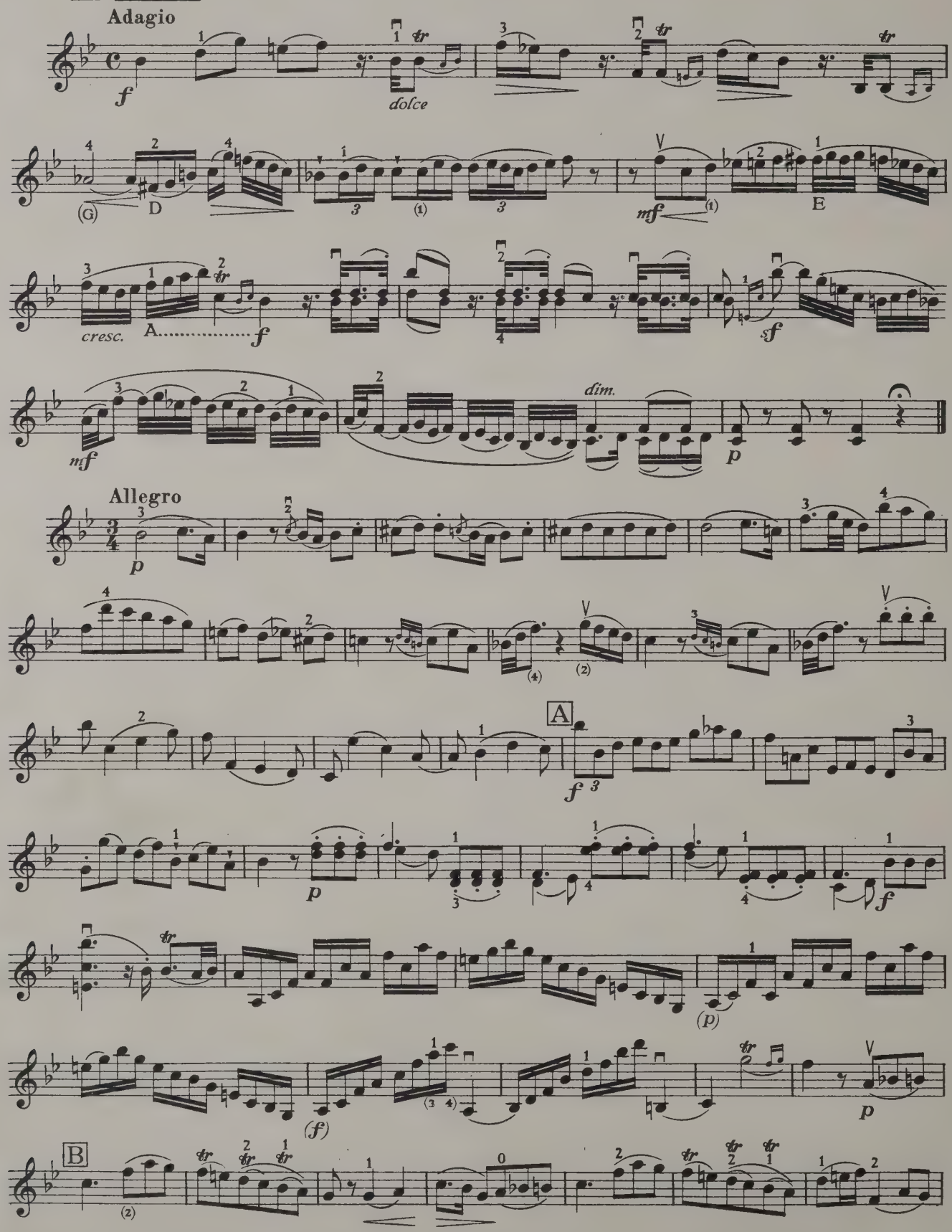

RONDO
Allegro
p dolce
A
sempre f
cresc.
B
Viola
cresc.
C

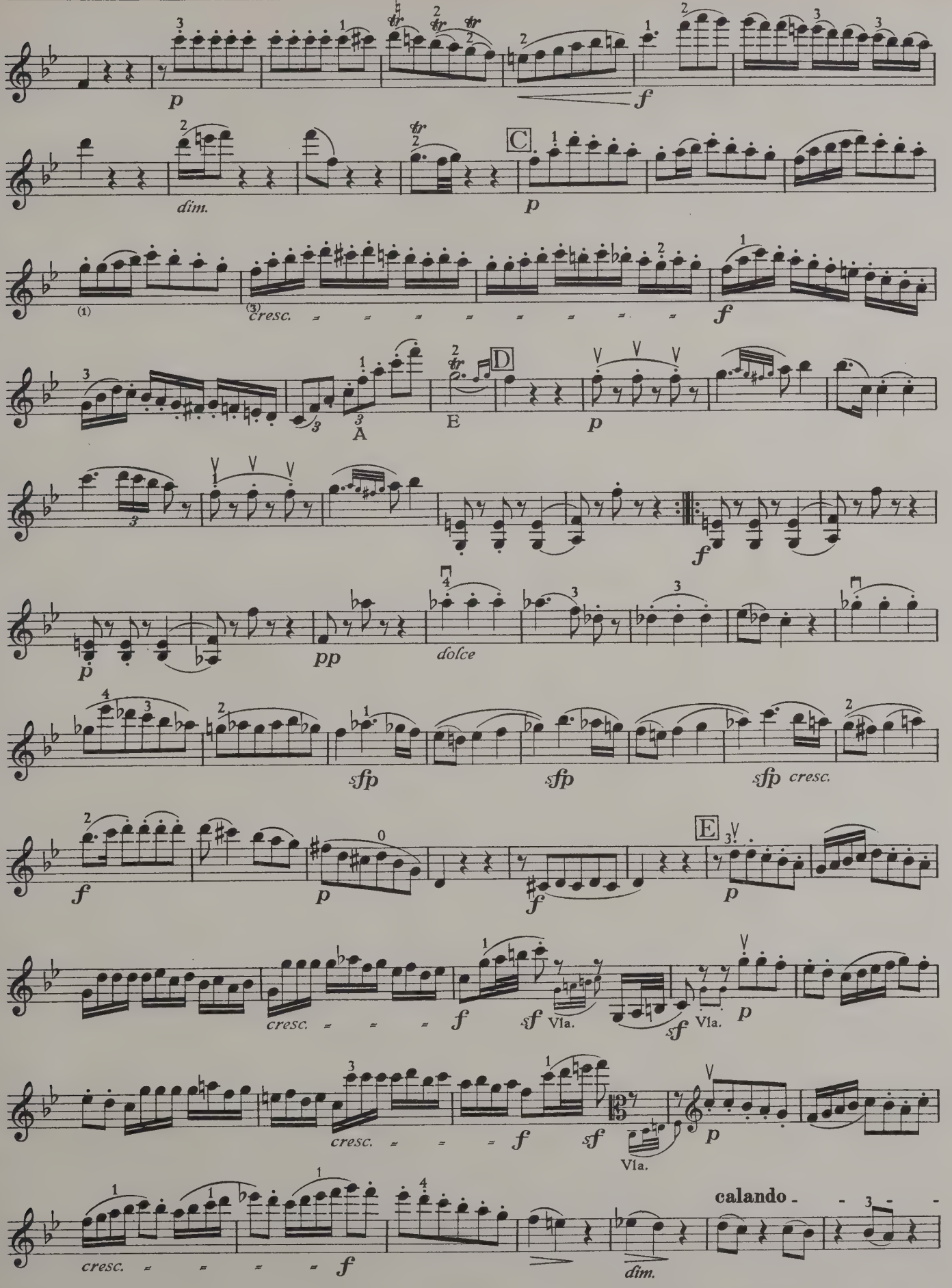

p
cresc.
f
dim.
p
D
dolce
f
(p)
f
E
(A) p dolce
p(A)
f
p
(A)
F

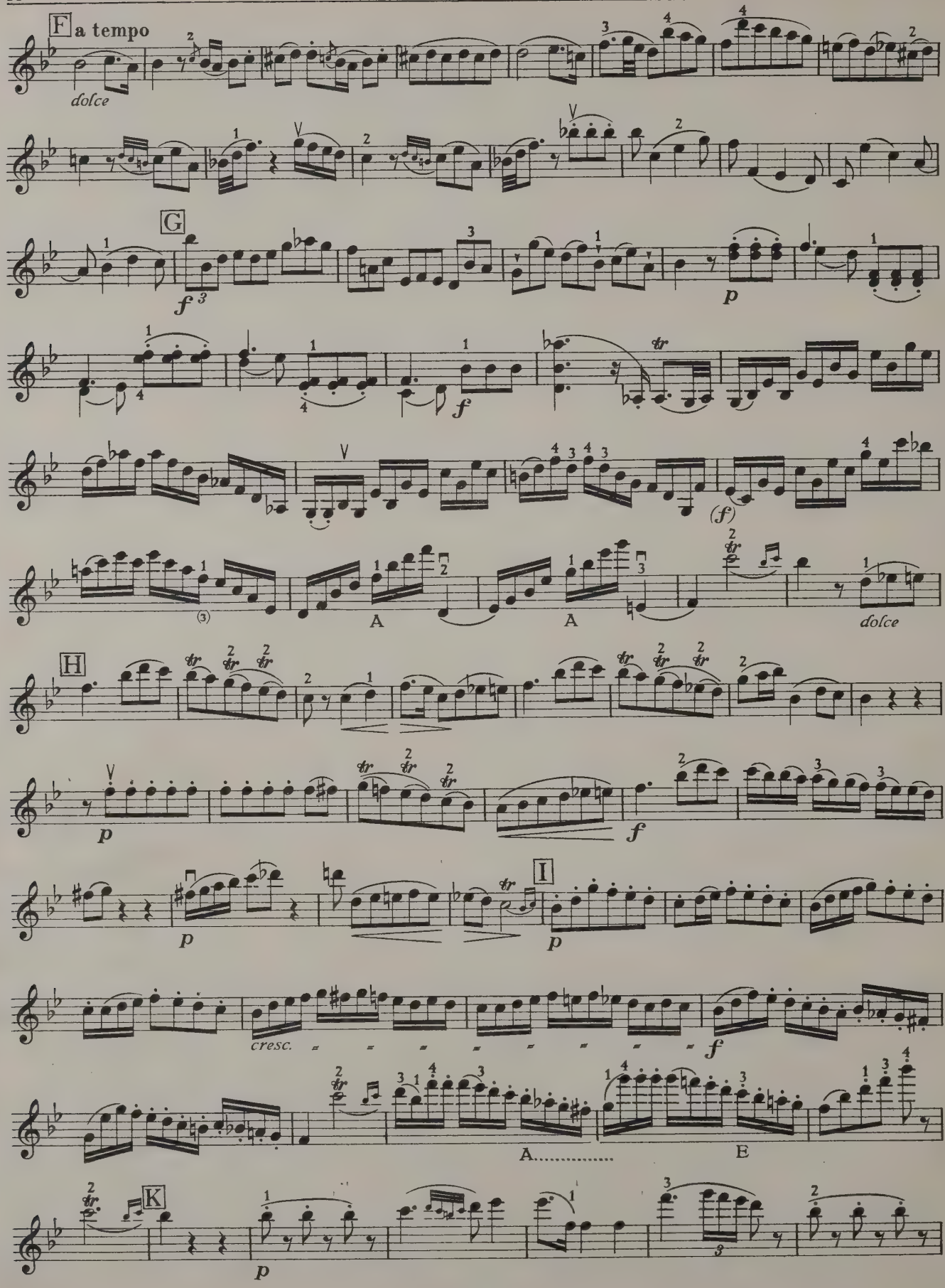

D
f
dolce
sf
sf
sf
sf
p
cresc.
f
p dim.
G
(D) p dolce
f
(p)
(f)
p
H
f
p
f
(p)
f
p

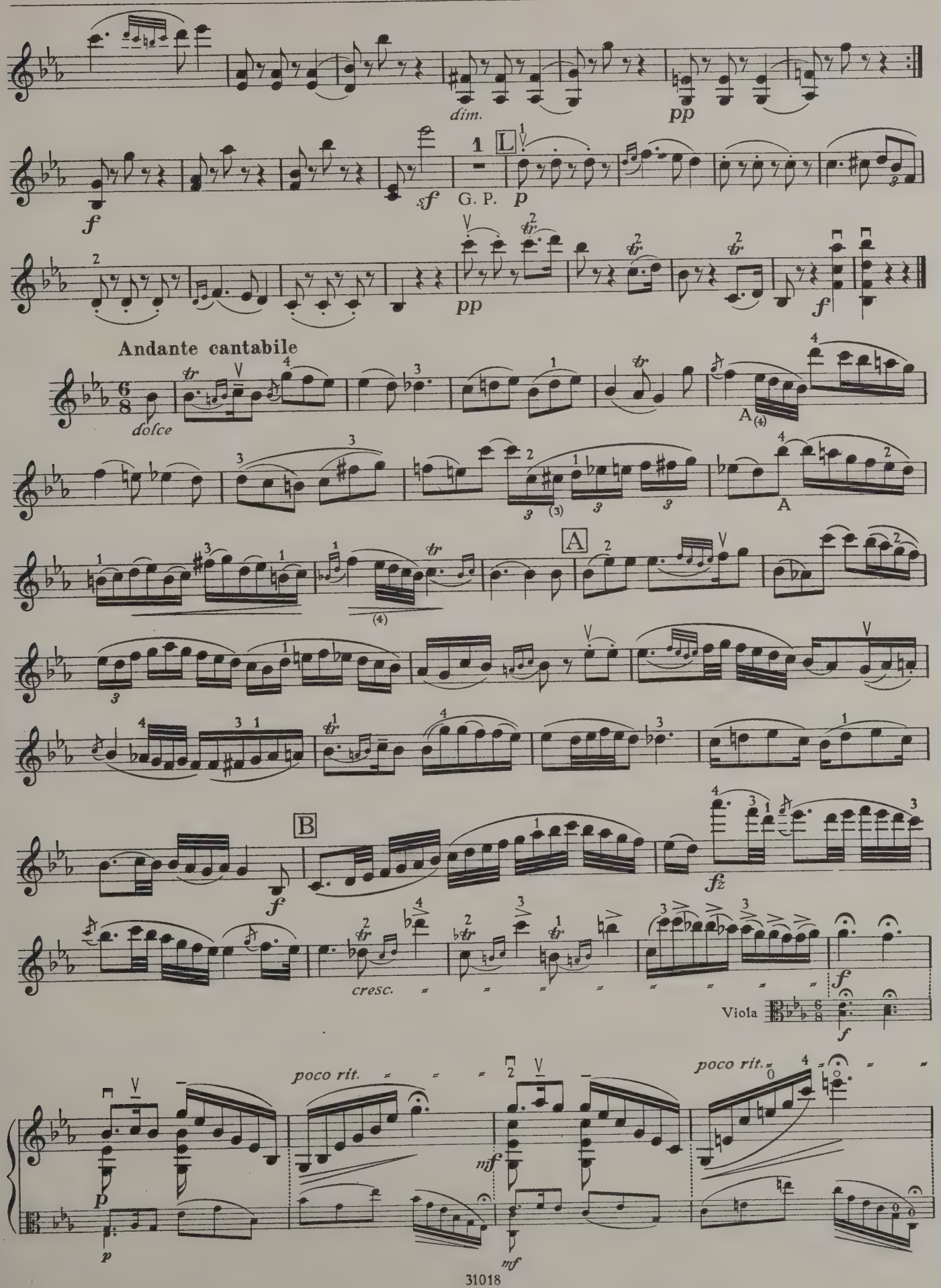

I Viola
K
L
dolce
cresc.
dim.

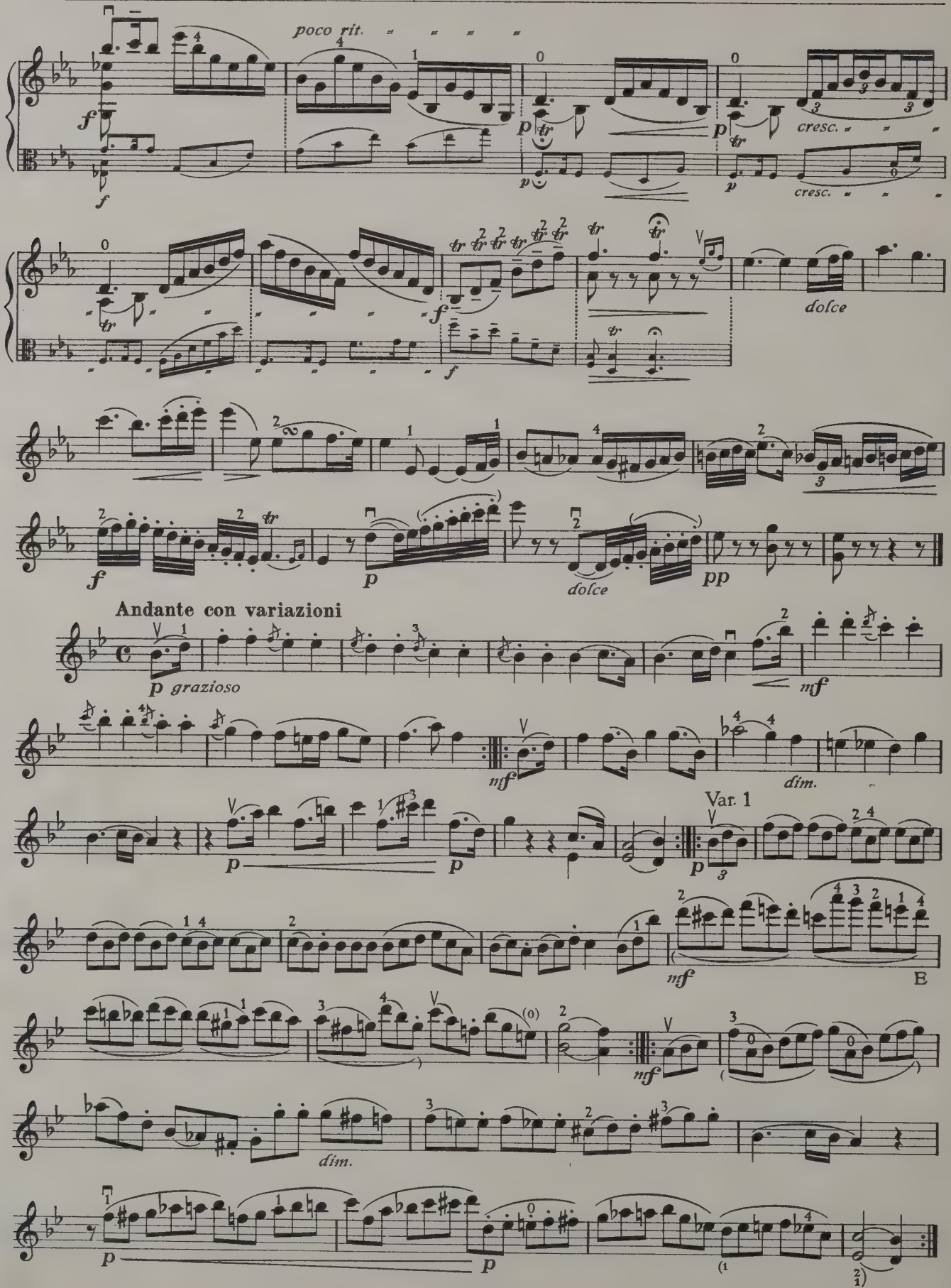
2 Mozart: Duo (Violino, Viola) No. 2 *B–Sib–Bb* (Köchel 424)

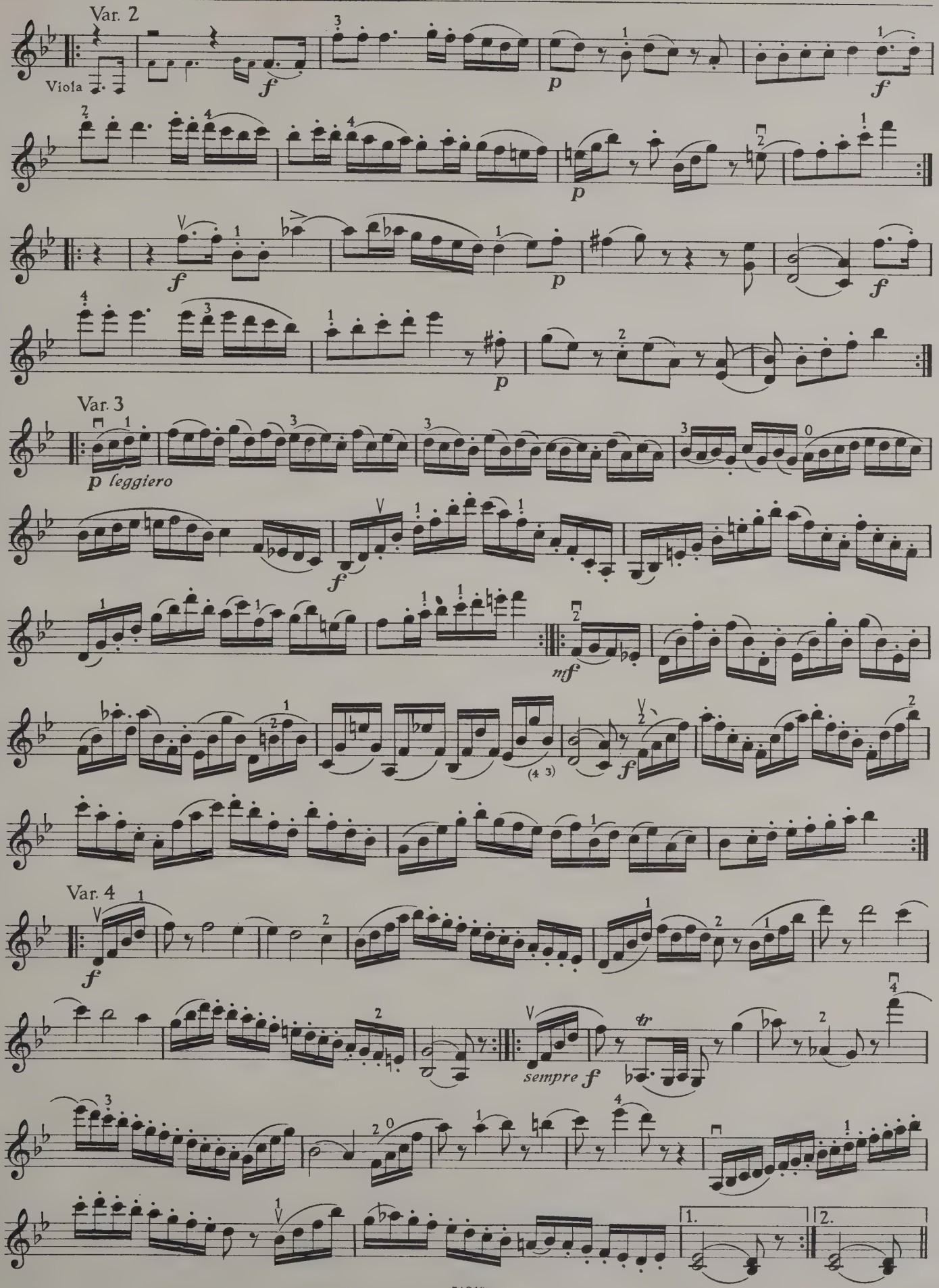


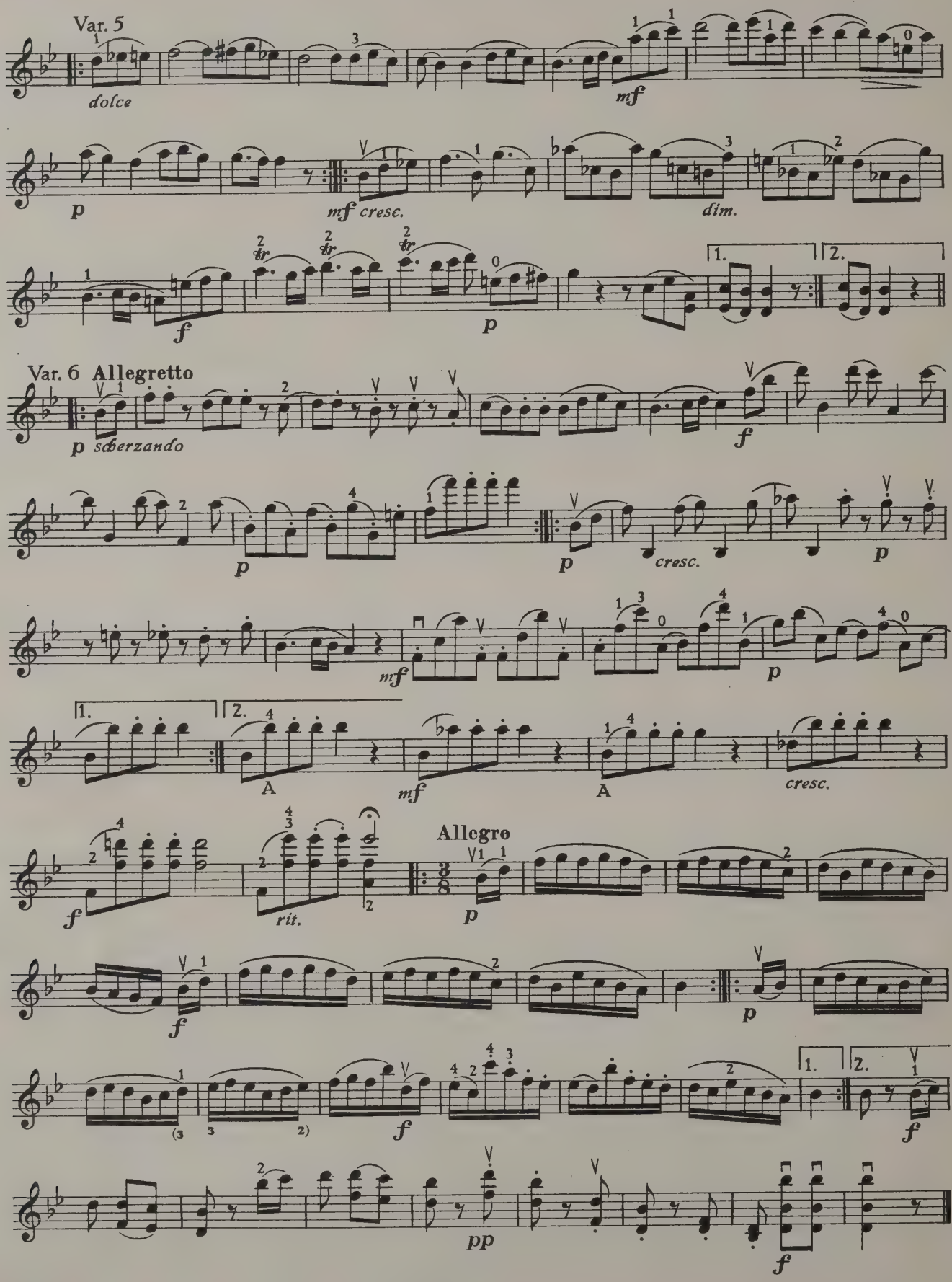

p
f
dim.
C.
p
(1)
(3)
cresc.
f
D
E
A
p
f
p
pp
dolce
sfp
sfp
sfp cresc.
f
p
f
E
p
cresc.
f
sf
Vla.
sf
Vla.
p
cresc.
f
sf
Vla.
p
cresc.
f
dim.
calando


F a tempo
dolce
G
f
p
f
(f)
A
A
dolce
H
p
f
I
p
cresc.
f
A.....
E
K
p


dim.
pp
f
sf
G. P.
p
pp
f
Andante cantabile
dolce
A
A
A
B
f
fz
cresc.
f
Viola
f
poco rit.
poco rit.
p
mf
p
mf

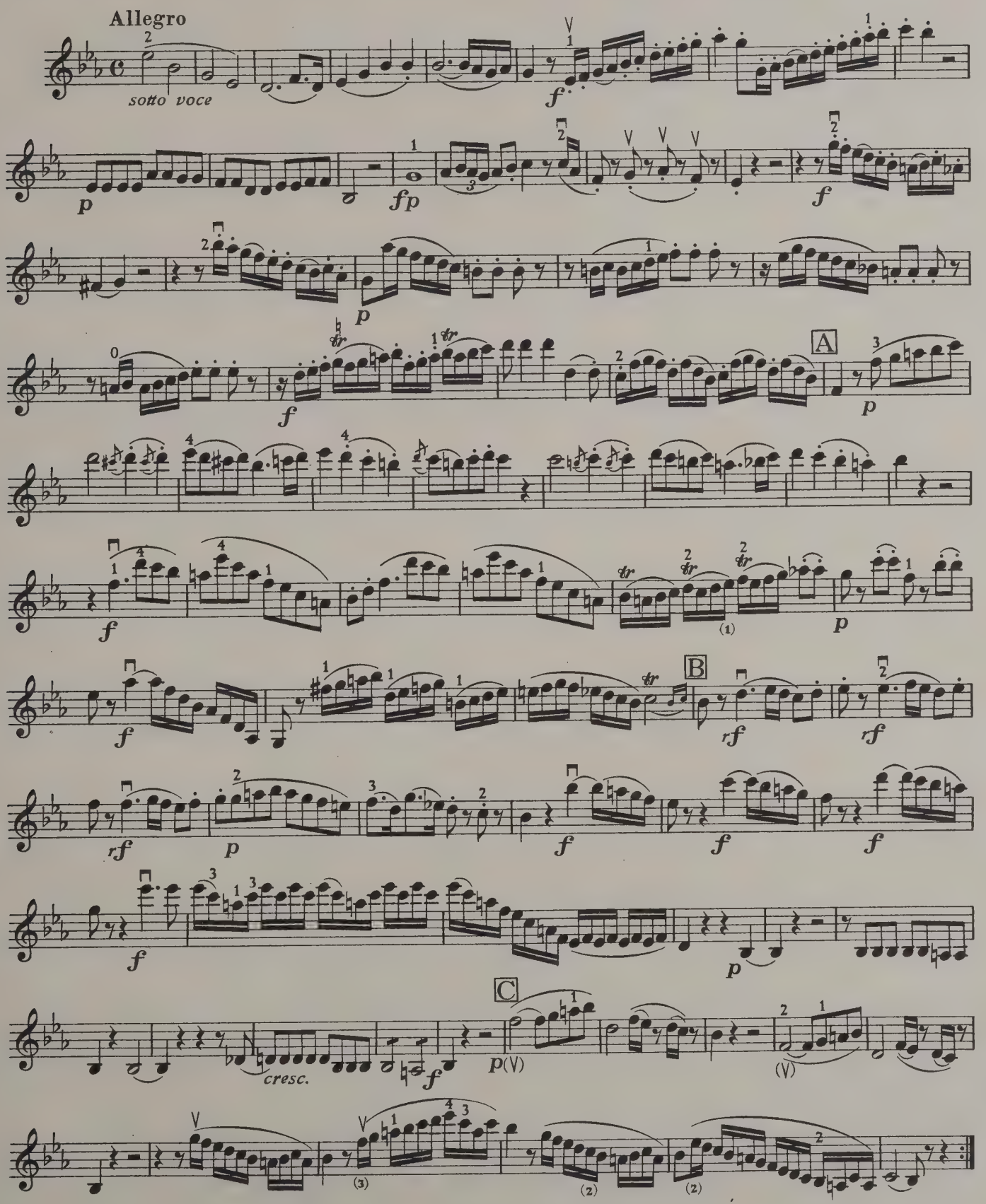

poco rit.
cresc.
cresc.
dolce
Andante con variazioni
p grazioso
mf
dim.
Var. 1
mf
B
dim.

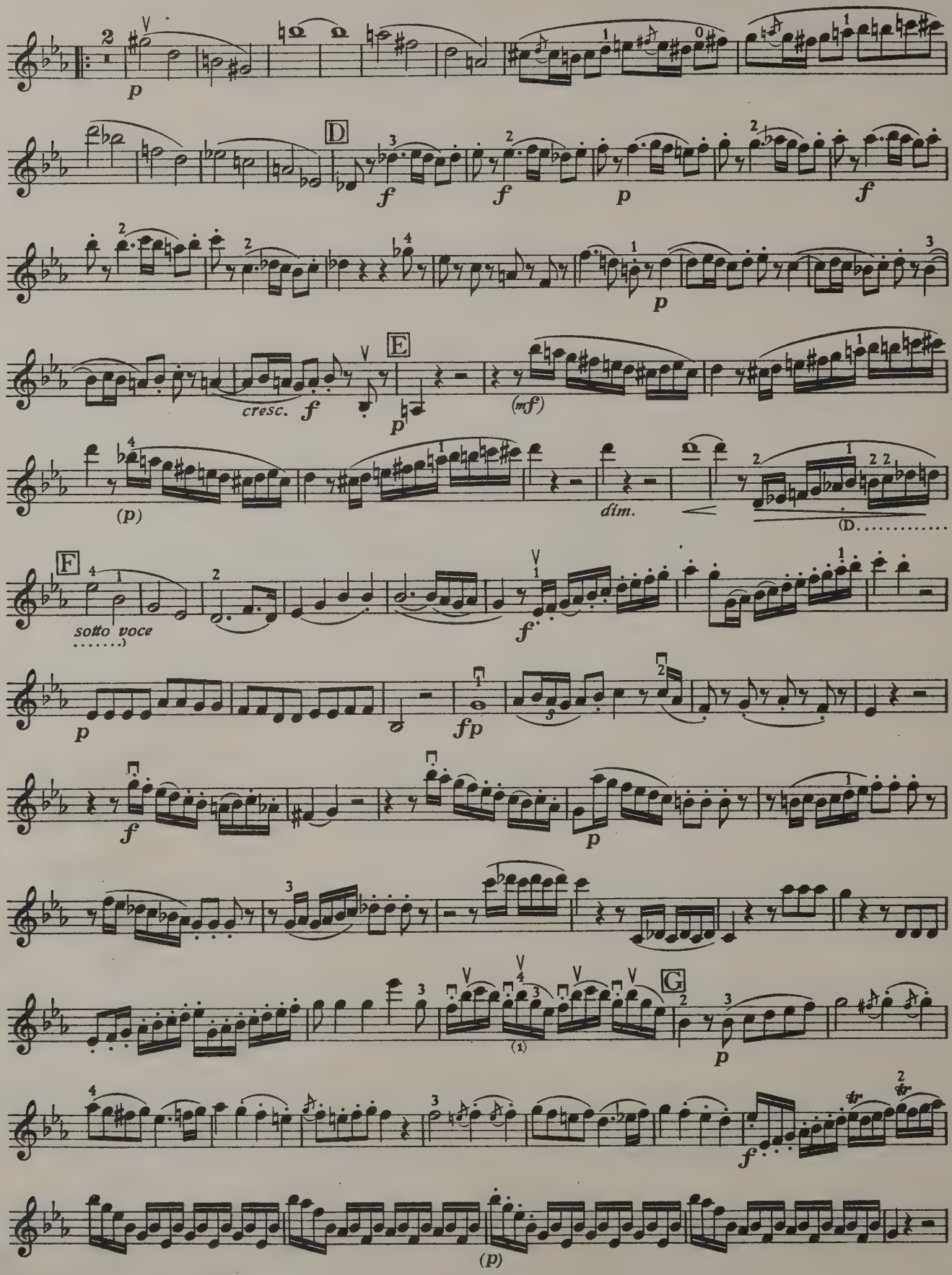

Var. 2
Viola
f
p
f
p
f
p
f
Var. 3
p leggiero
f
mf
(4 3)
f
Var. 4
f
sempre f
tr
1.
2.

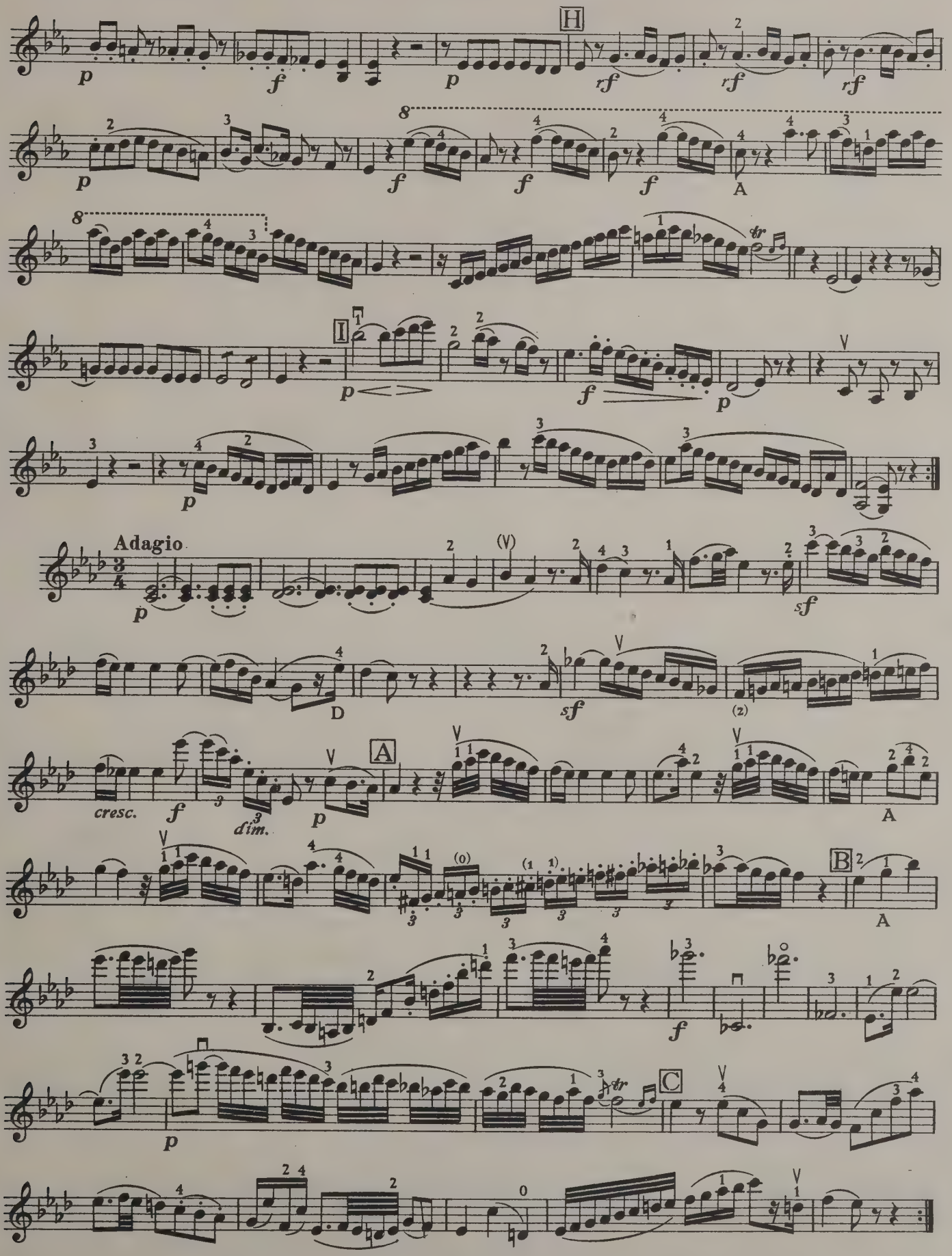

Var. 5
dolce
mf
p
mf cresc.
dim.
f
p
1.
2.
Var. 6 Allegretto
p scherzando
f
p
p
cresc.
p
mf
p
1.
2.
A
mf
A
cresc.
Allegro
f
rit.
p
f
p
f
f
pp
f

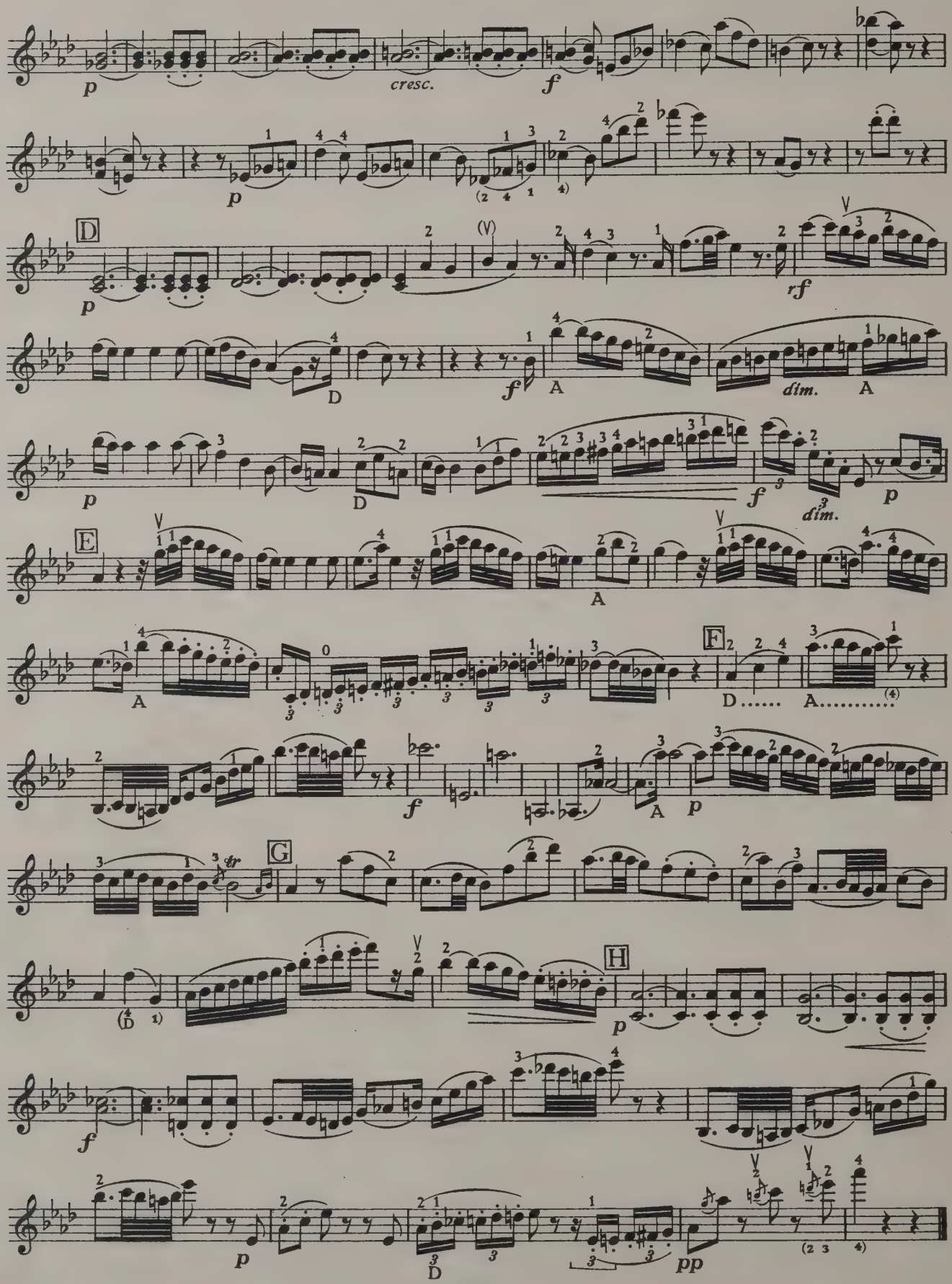
II
TRIOS

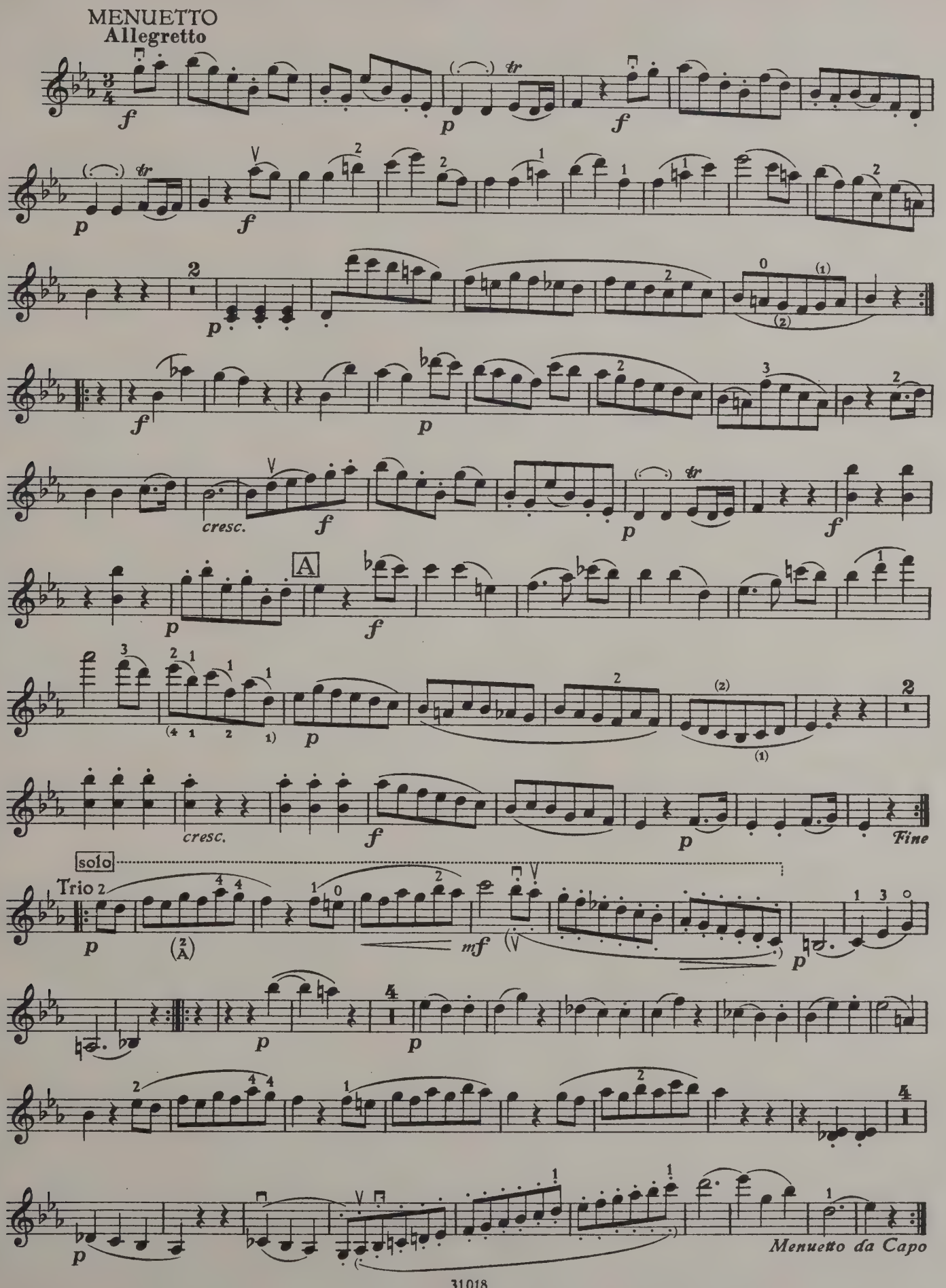
3 Mozart: DIVERTIMENTO (Violino, Viola, Violoncello) *Es – Mi♭ – E♭* (Köchel 563)

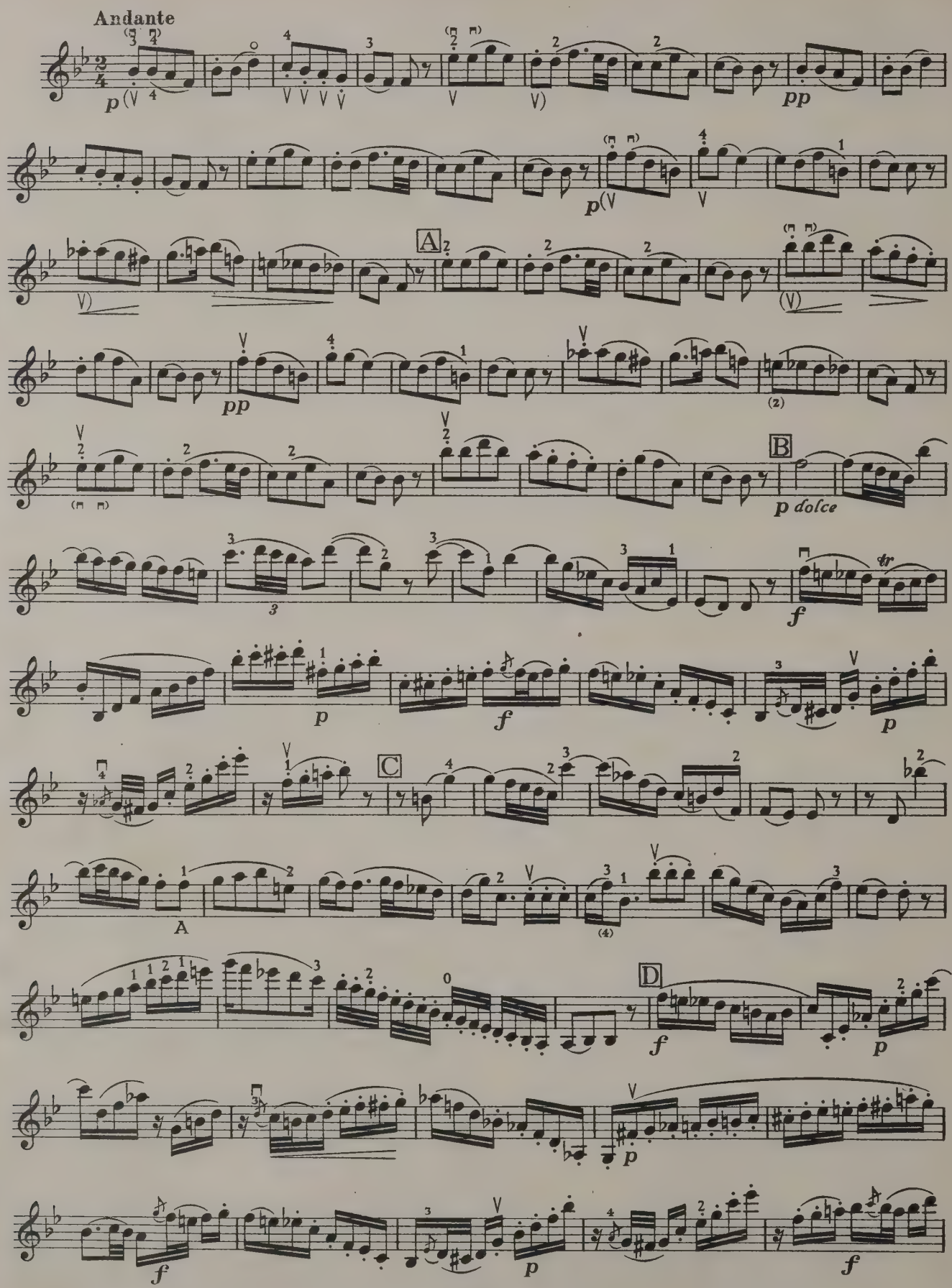


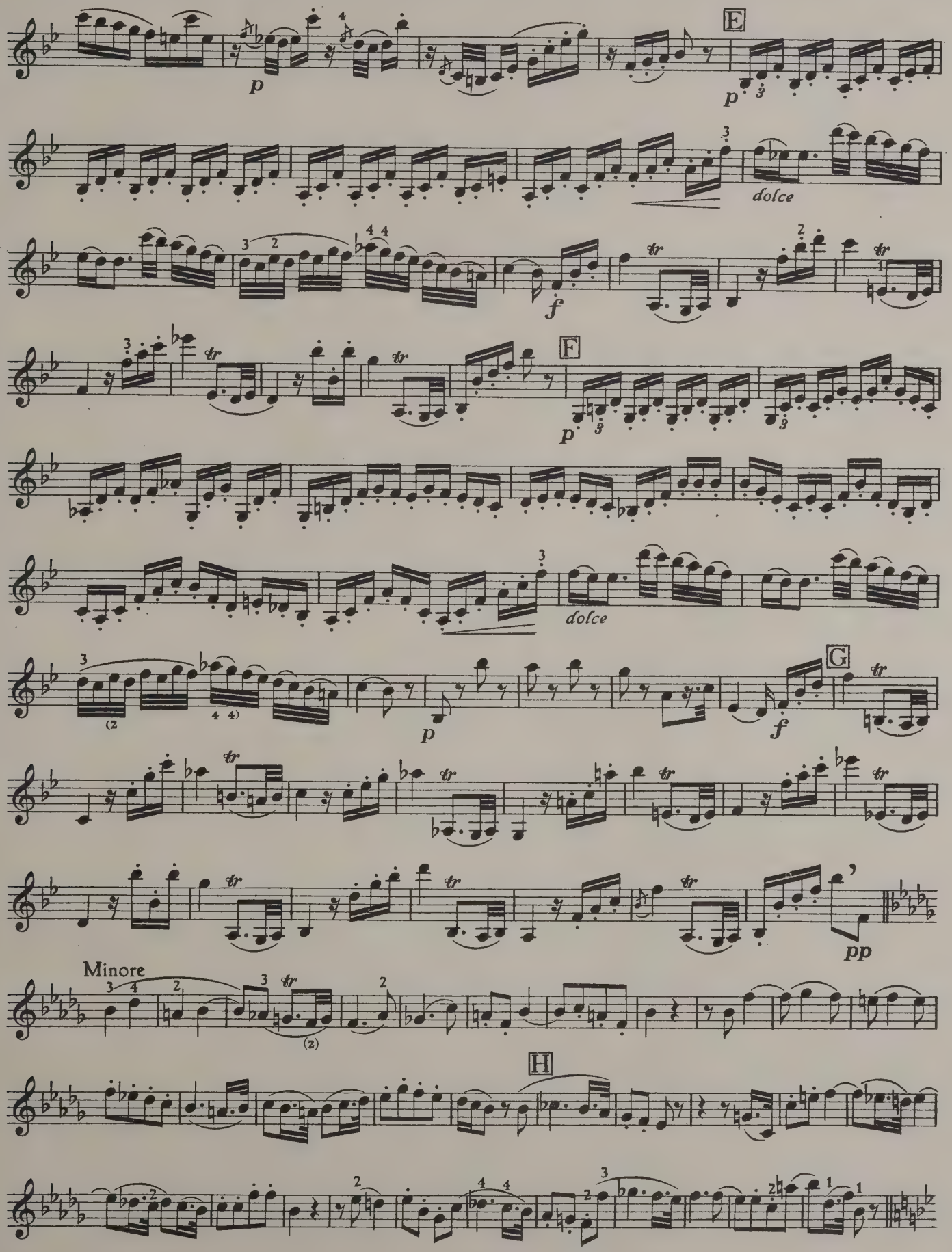

p
D
f
f
p
f
p
E
cresc.
f
p
(mf)
(p)
dim.
(D.....
F
sotto voce
f
p
fp
f
p
G
(1)
p
f
(p)

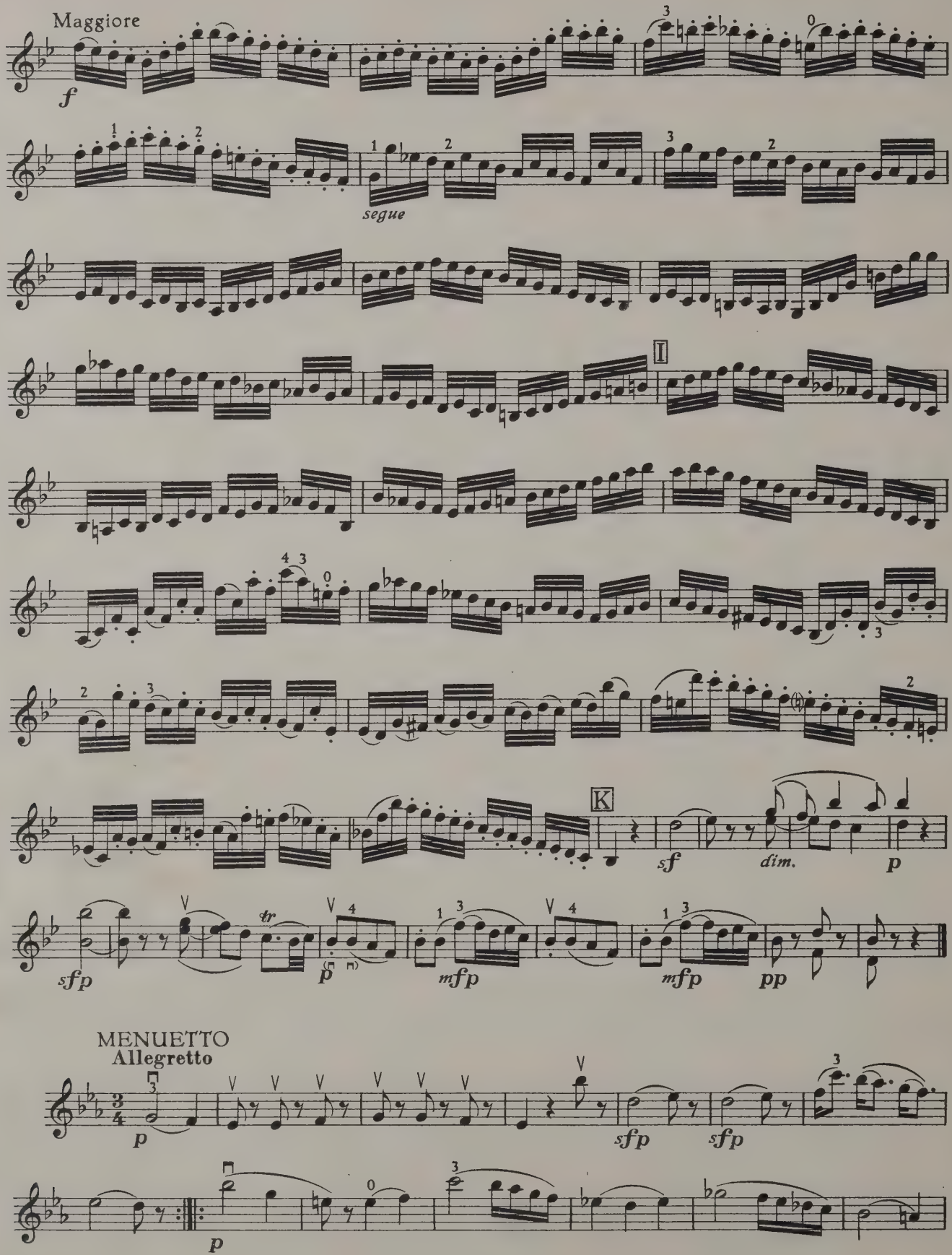

H
I
Adagio
D
A
cresc.
dim.
B
C

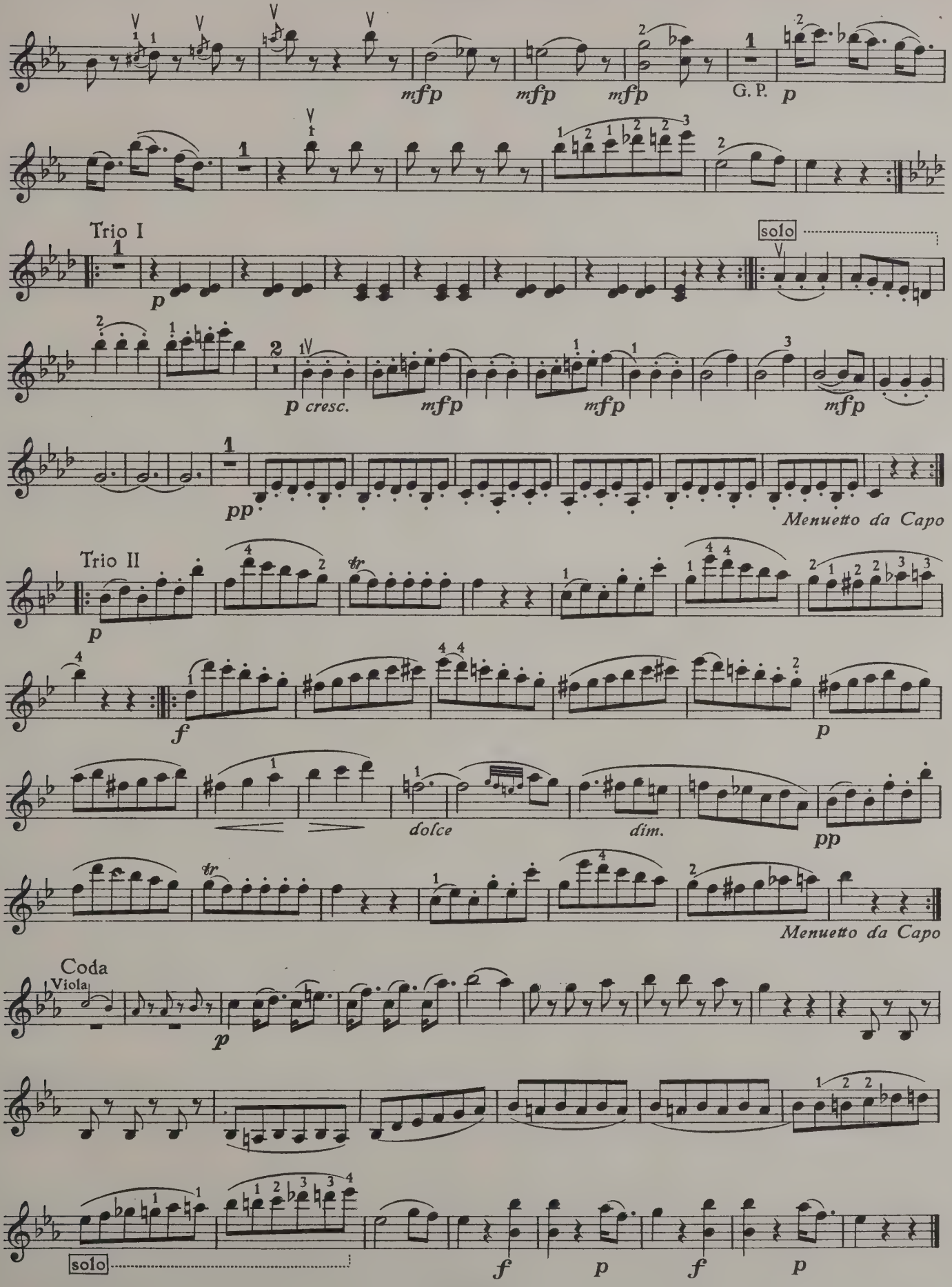

p
cresc.
f
D
rf
dim.
A
E
F
G
H
pp

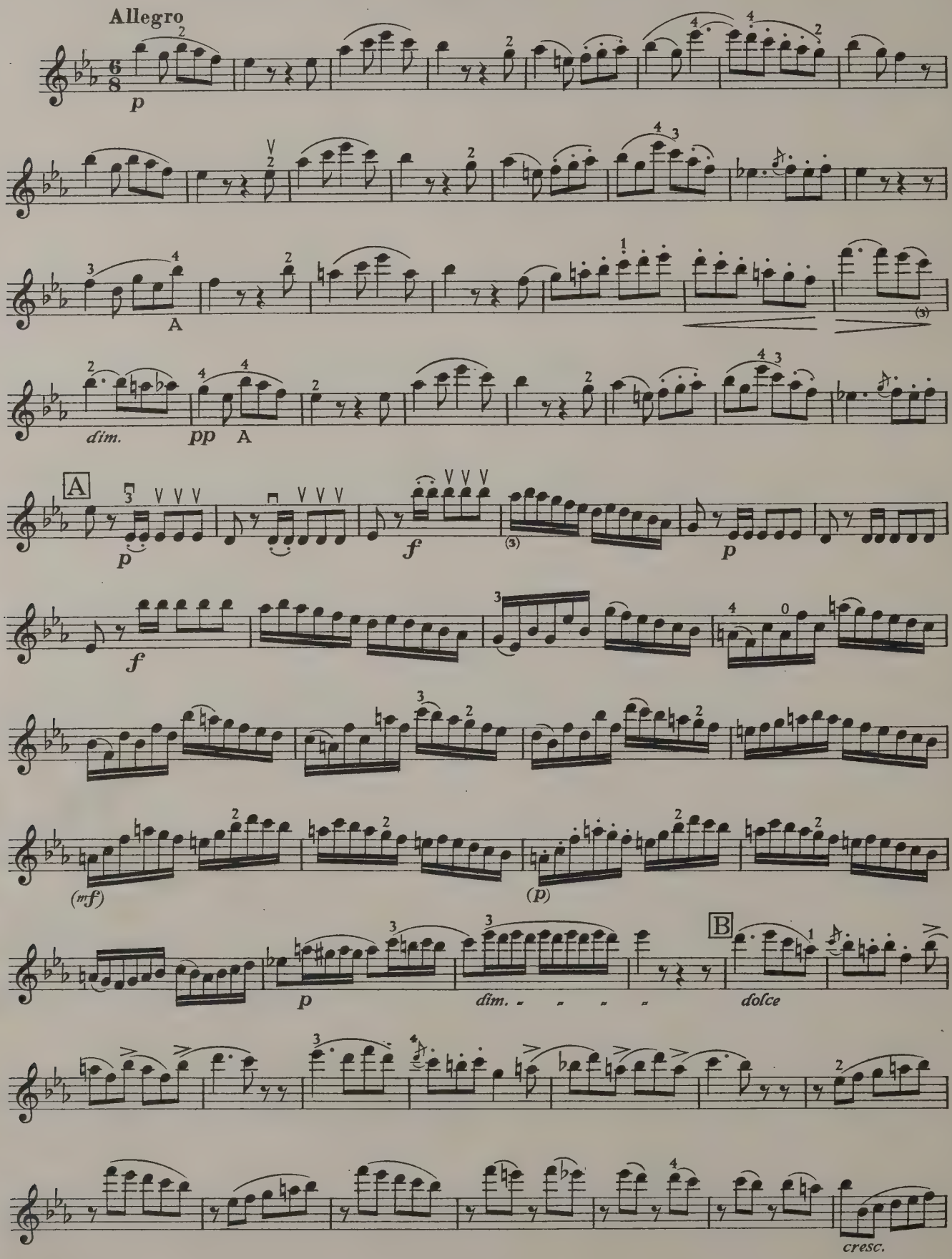

MENUETTO
Allegretto
Trio 2
solo
Fine
Menuetto da Capo

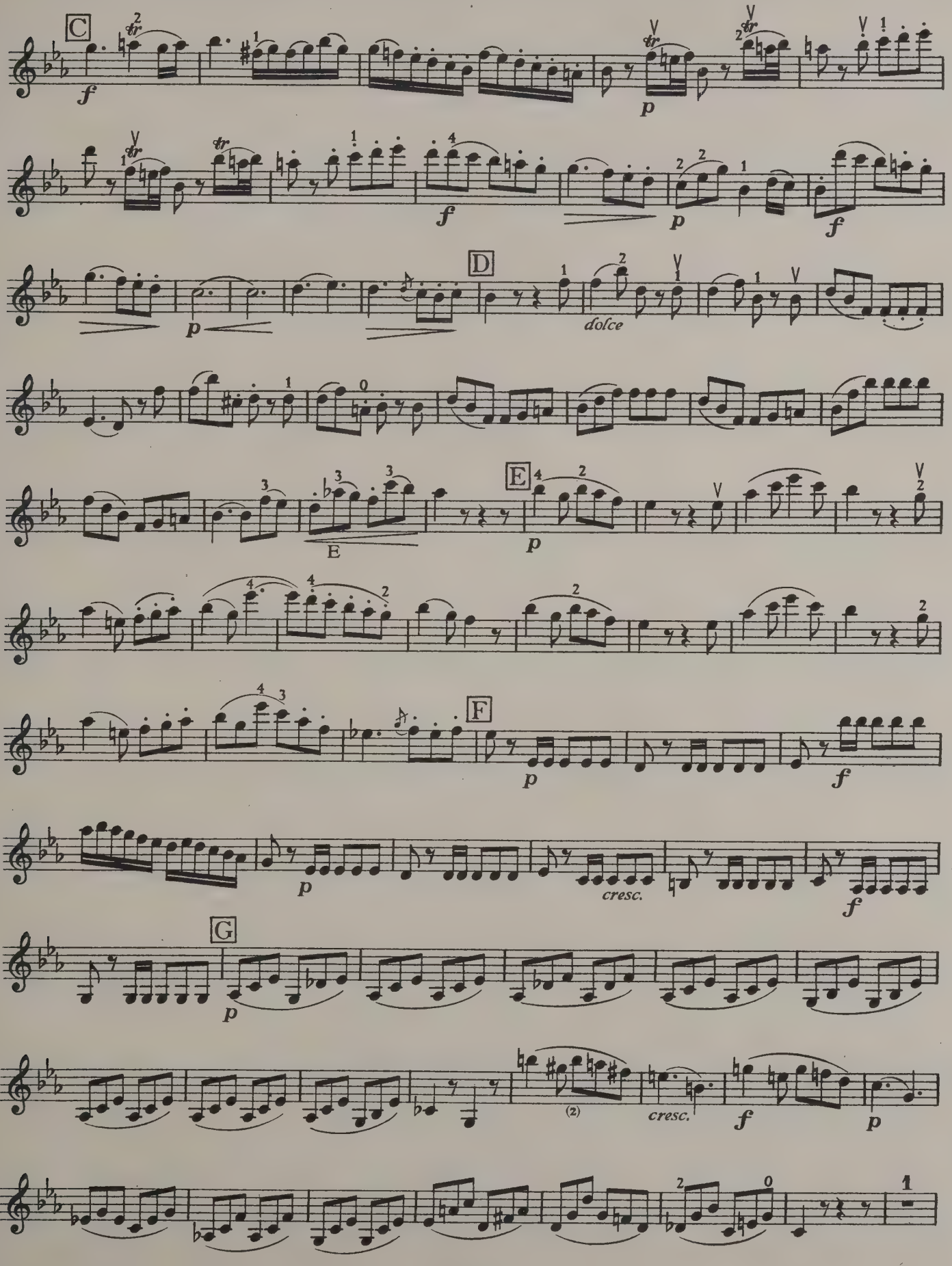

Andante
p
pp
A
pp
B
p dolce
f
tr
p
f
p
C
A
(4)
D
f
p
p
f
p
f

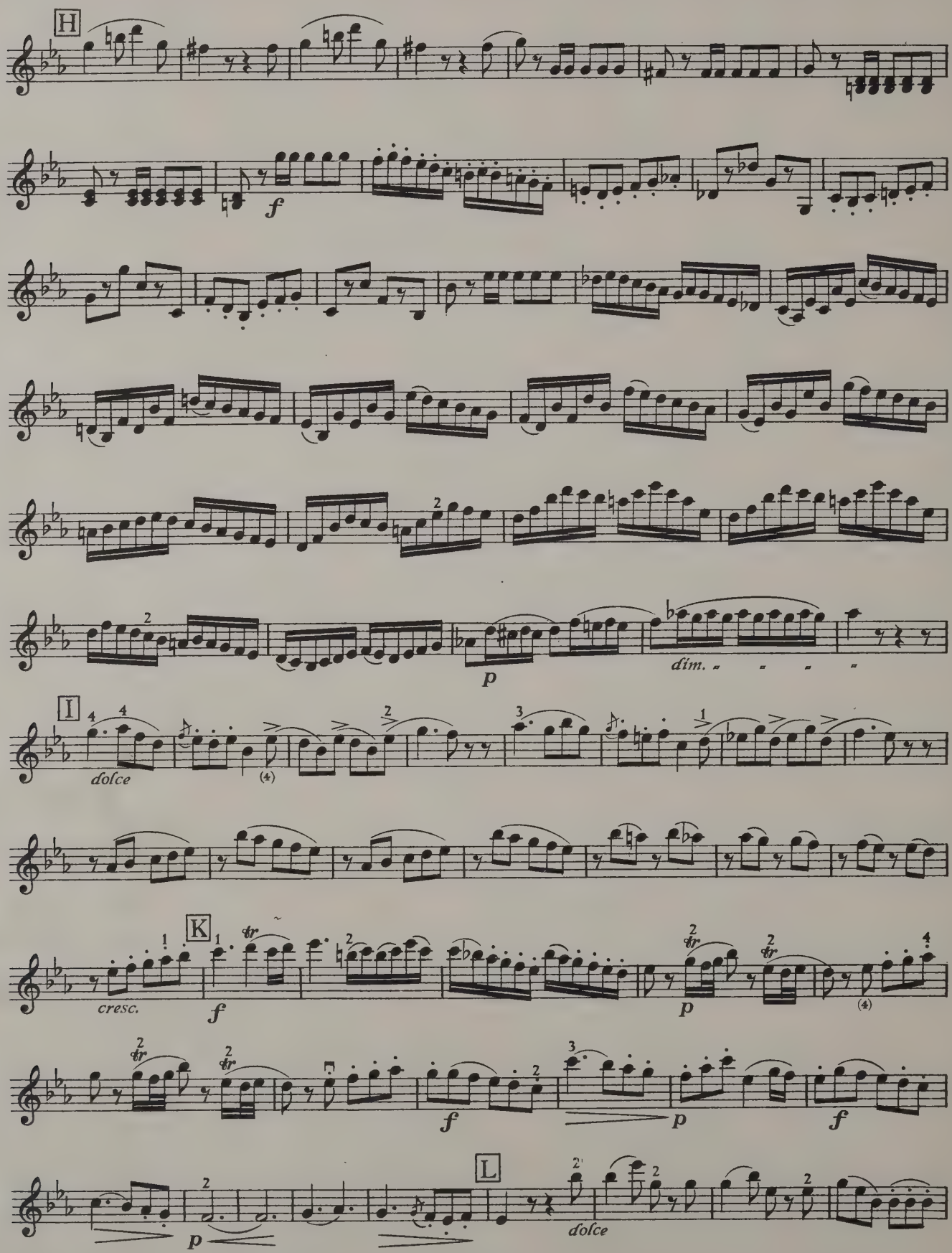

E
p
dolce
f
F
p
dolce
G
p
f
pp
Minore
H

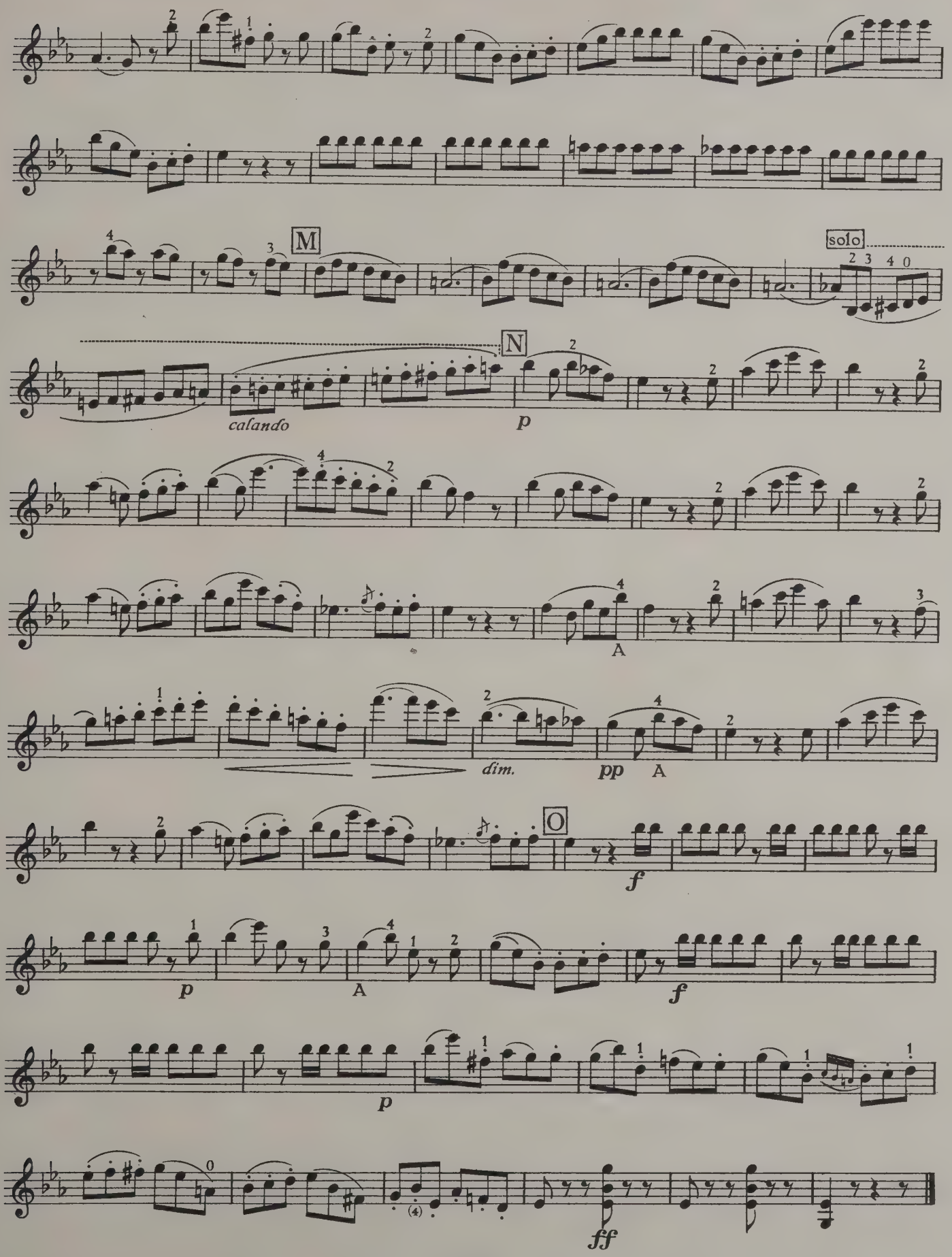

Maggiore
f
segue
I
K
sf
dim.
p
sfp
tr
p
mfp
mfp
pp
MENUETTO
Allegretto
p
sfp
sfp
p


mfp
mfp
mfp
G. P.
p
Trio I
solo
p cresc.
mfp
mfp
mfp
pp
Menuetto da Capo
Trio II
p
f
p
dolce
dim.
pp
Menuetto da Capo
Coda
Viola
p
solo
f
p
f
p


Allegro
p
A
dim.
pp
A
A
p
f
f
(mf)
(p)
B
p
dim.
dolce
cresc.


C
f
p
f
p
f
D
p
dolce
E
E
p
F
p
f
p
cresc.
f
G
p
(2)
cresc.
f
p

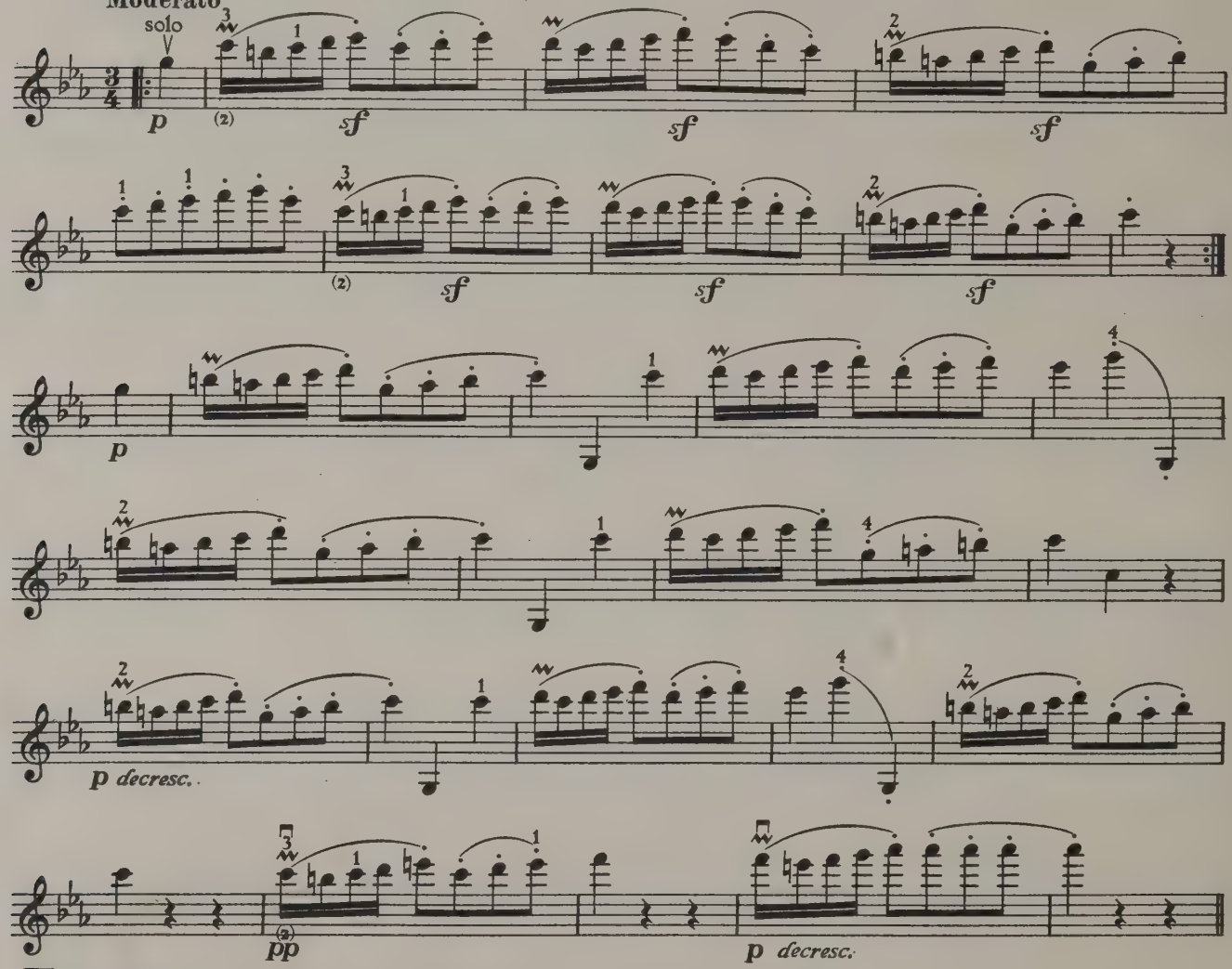

H
f
p
dim.
I
dolce
K
cresc.
f
p
f
p
f
L
p
dolce


M
solo
N
calando
p
dim.
pp
A
O
f
p
A
f
p
ff

4 Beethoven: Trio (Violino, Viola, Violoncello) *Es–Mib–Eb* Op. 3

2. Menuetto (Minore)

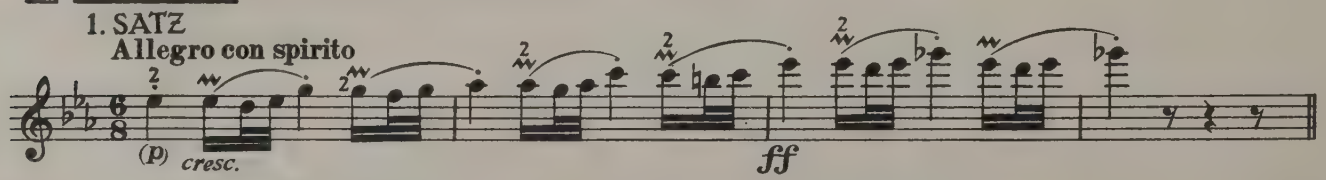
Moderato



5 Beethoven: Trio (Violino, Viola, Violoncello) *c–ut–c* Op. 9 No. 3

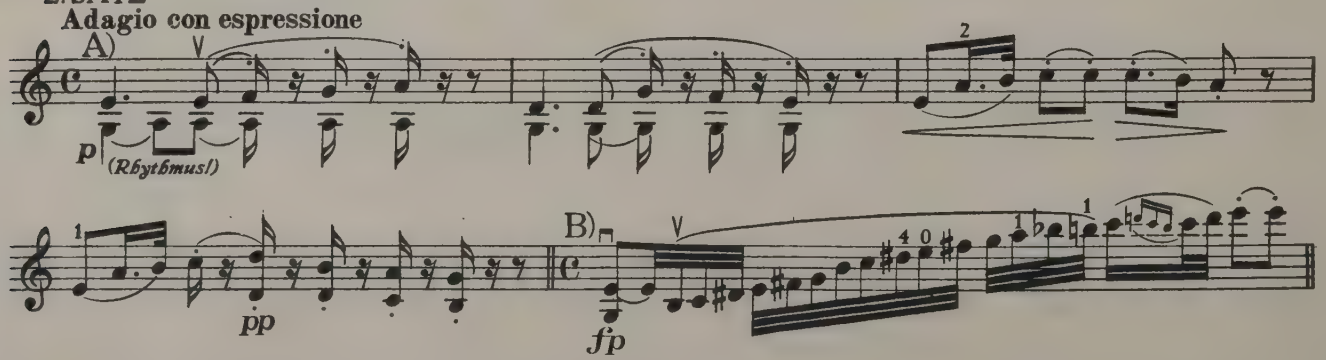
1. SATZ

Allegro con spirito

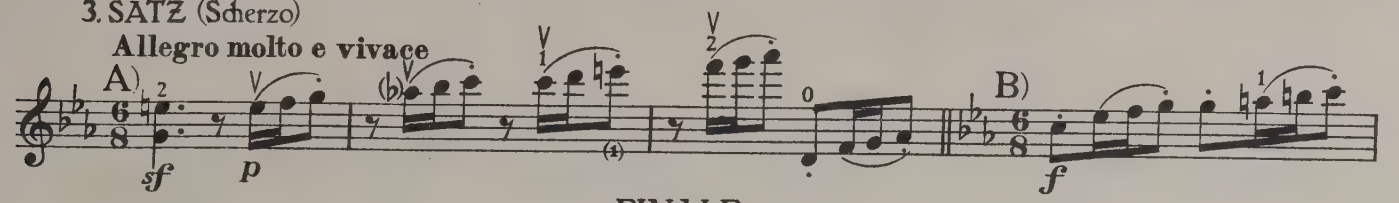


2. SATZ

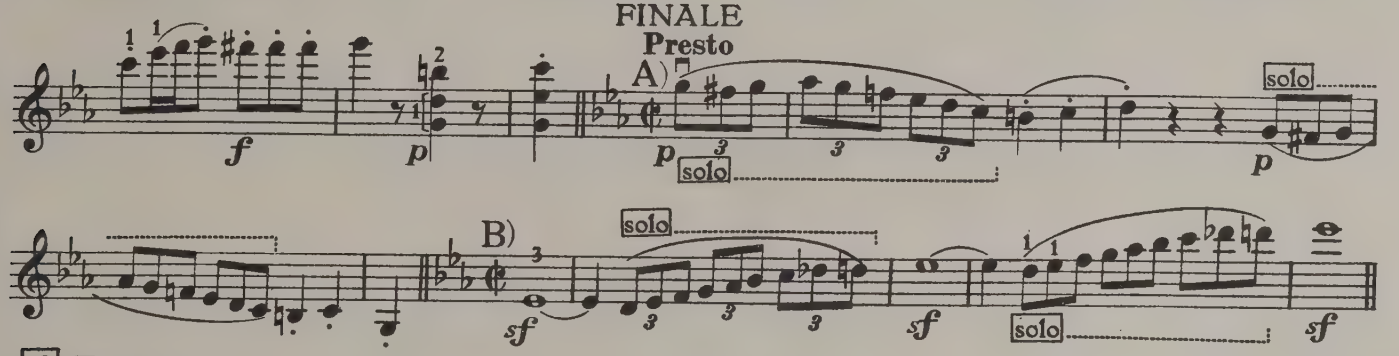
Adagio con espressione



3. SATZ (Scherzo)
Allegro molto e vivace

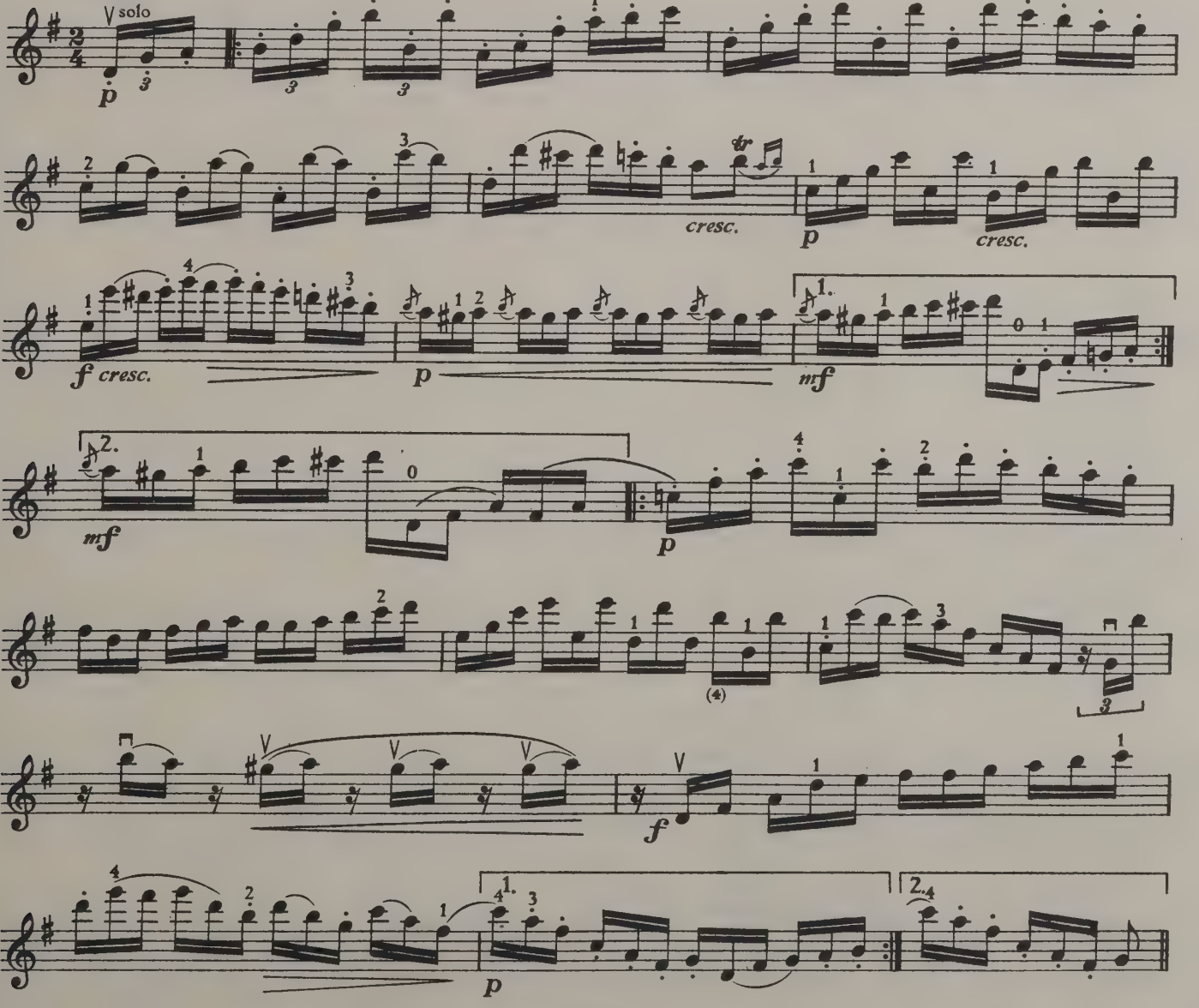


FINALE
Presto



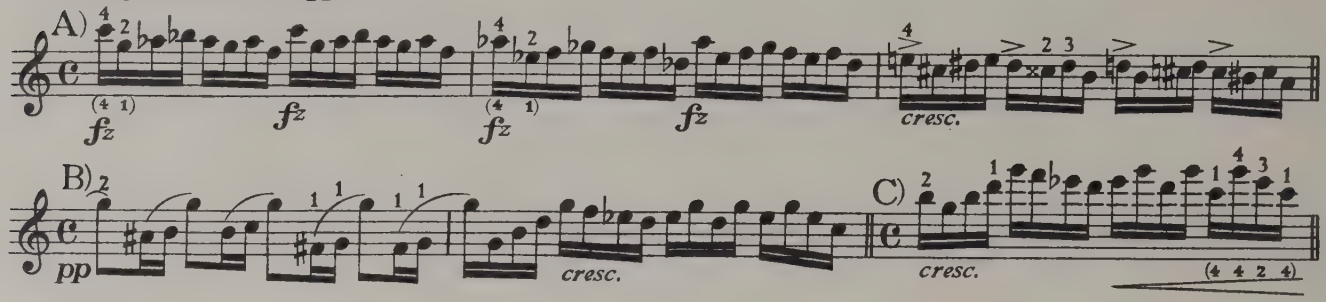
6 Beethoven: Serenata (Flauto, Violino, Viola) *D–Re–D* Op.25

2. Variation
Andante

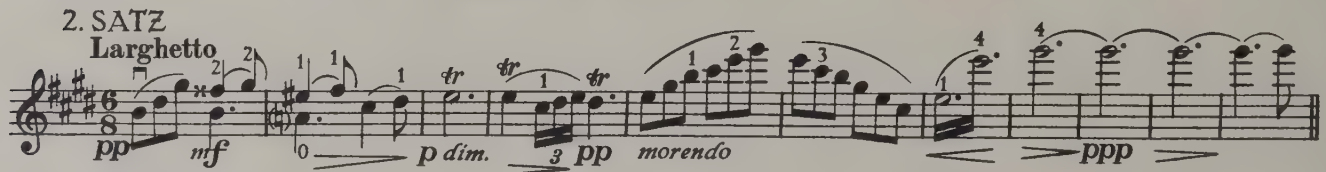


7 Dvořák: Terzetto (2 Violini, Viola) C–Ut–C Op. 74*)

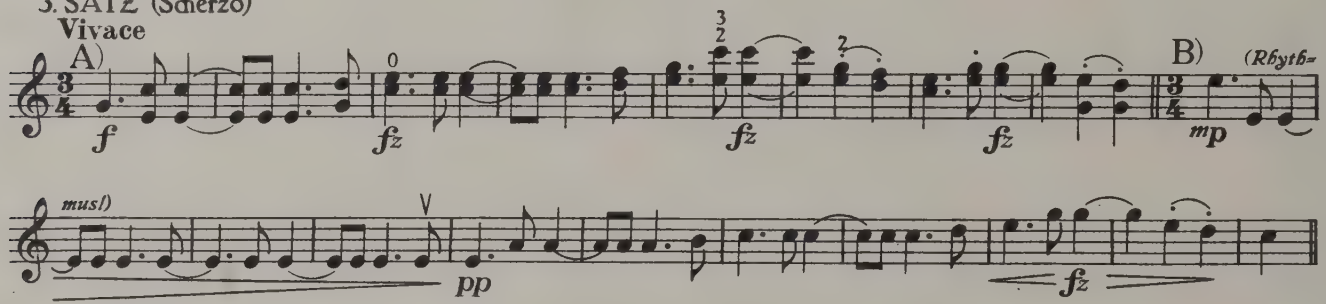
1. SATZ (Introduzione)
Allegro ma non troppo



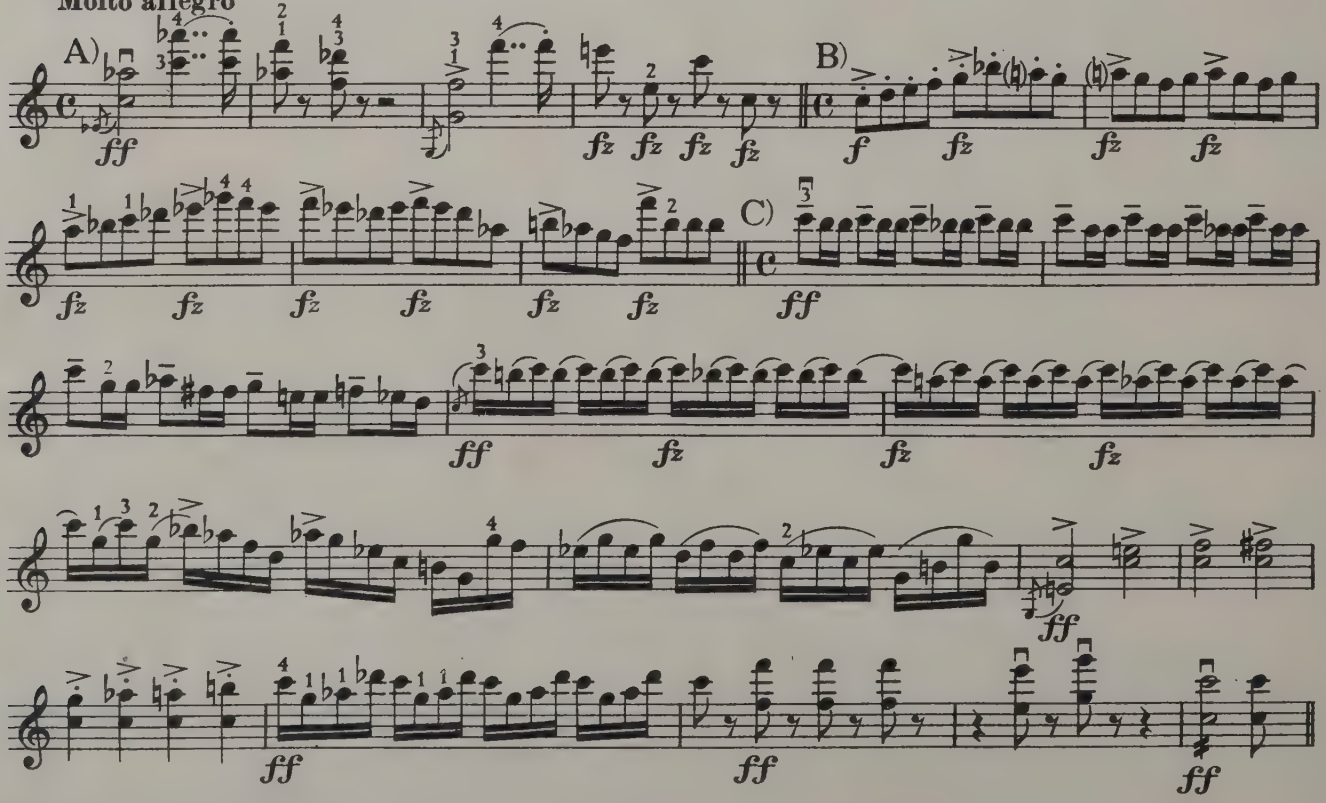
2. SATZ
Larghetto



3. SATZ (Scherzo)
Vivace



LETZTER SATZ (Tema con Variazioni)
Molto allegro



*) Originalverleger: N. Simrock, G.m.b.H., Berlin

8 Reger: Serenata (Flauto, Violino, Viola) *D–Re–D* Op.77a*)

1. SATZ

Allegro (♩=108-116)

A)

ff *p*

p *cresc.* *f*

B)

ff *p*

2. SATZ

Andante semplice con variazioni (♪=92)

A)

p espress. *molto* *p*

Più moto (♪=120)

B)

f *mp* *f*

p *f* *p*

f *ff* *p* *mf*

pp *mf* *pp* *f* *p* *f*

ff *poco rit.* *p*

LETZTER SATZ

Presto (♩.=138-144)

p *p*

*) Originalverleger: Ed. Bote & G. Bock, Berlin

9 Reger: Trio (Violino, Viola, Violoncello) *a-la-a* Op. 77b *)

1. SATZ
Allegro agitato (♩=176)

A) *f e cresc.* *ff*

B) *p* *p* *p* *pp* *pp*

C) *cresc.* *ff* *agitato*

2. SATZ
Larghetto (♪=54)

A) G.

p espr.

B) *p espress.*

poco a poco stringendo

cresc.

ff *ff*

poco a poco rit.

3. SATZ (Scherzo)
Vivace (♩.=96-102)

f *sempre f* *mp* *p* *f* *p*

LETZTER SATZ
Allegro con moto (♩=168-176)

A) *p (non cresc.)* *sf* *sf*

B) *ff* *sempre ff*

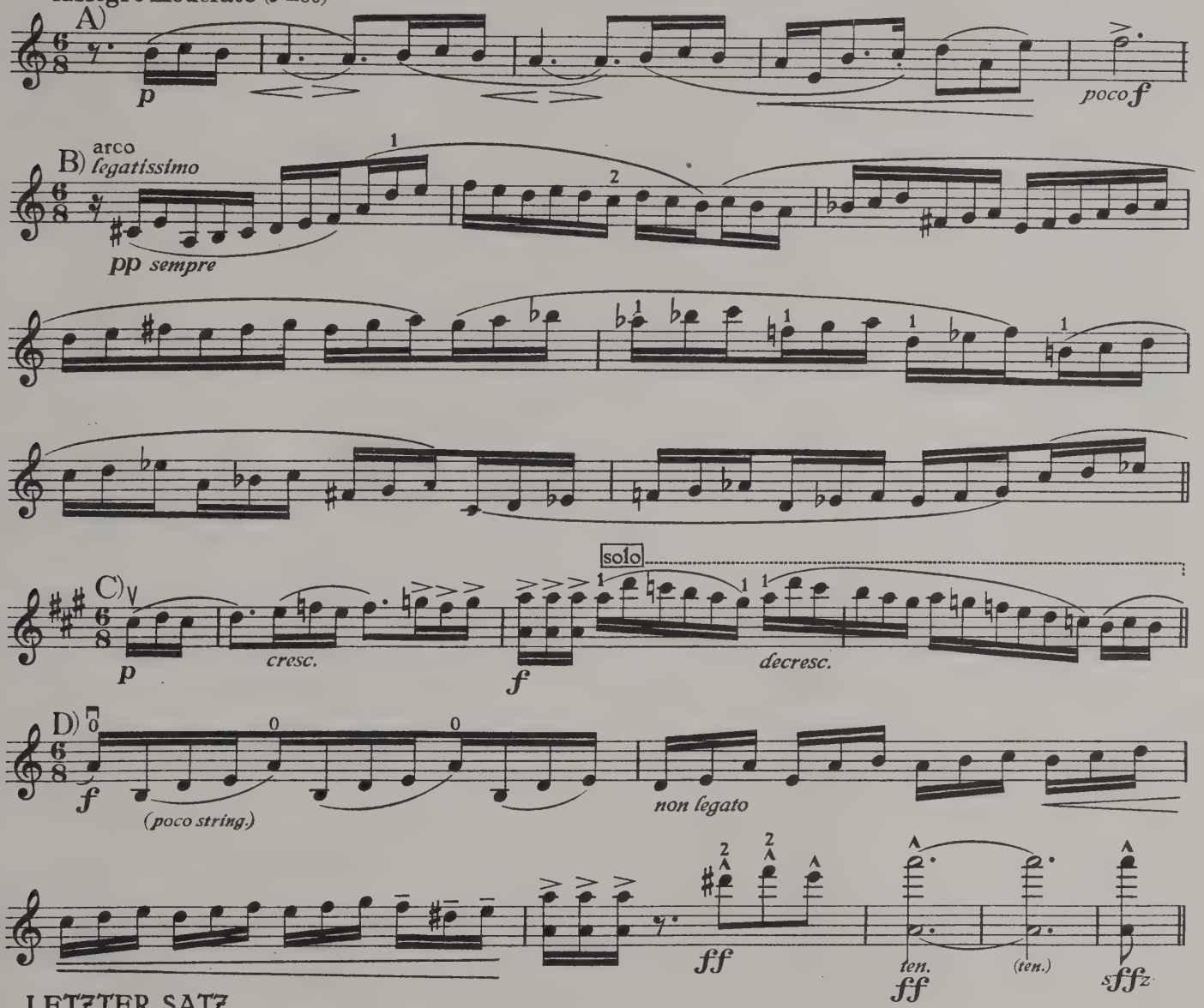
ffz (non dim.) *p*

*) Originalverleger: Ed. Bote & G. Bock, Berlin

10 Lendvai: Trio (Violino, Viola, Violoncello) *a–la–a* Op.16 *)

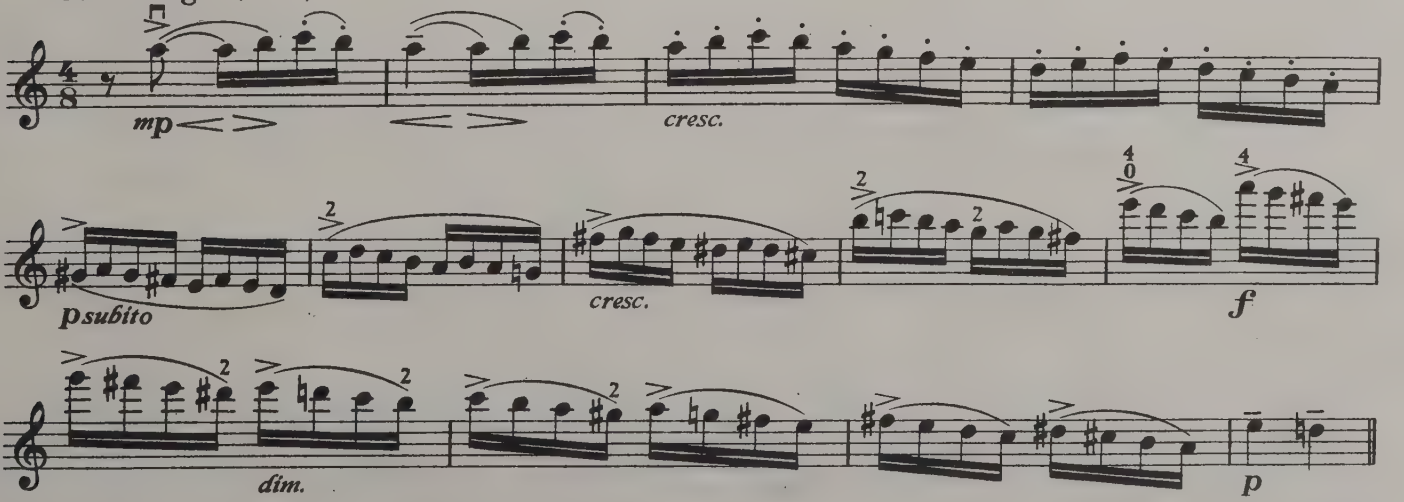
1. SATZ

Allegro moderato (♩.=80)



LETZTER SATZ

Poco allegro (♩=120)

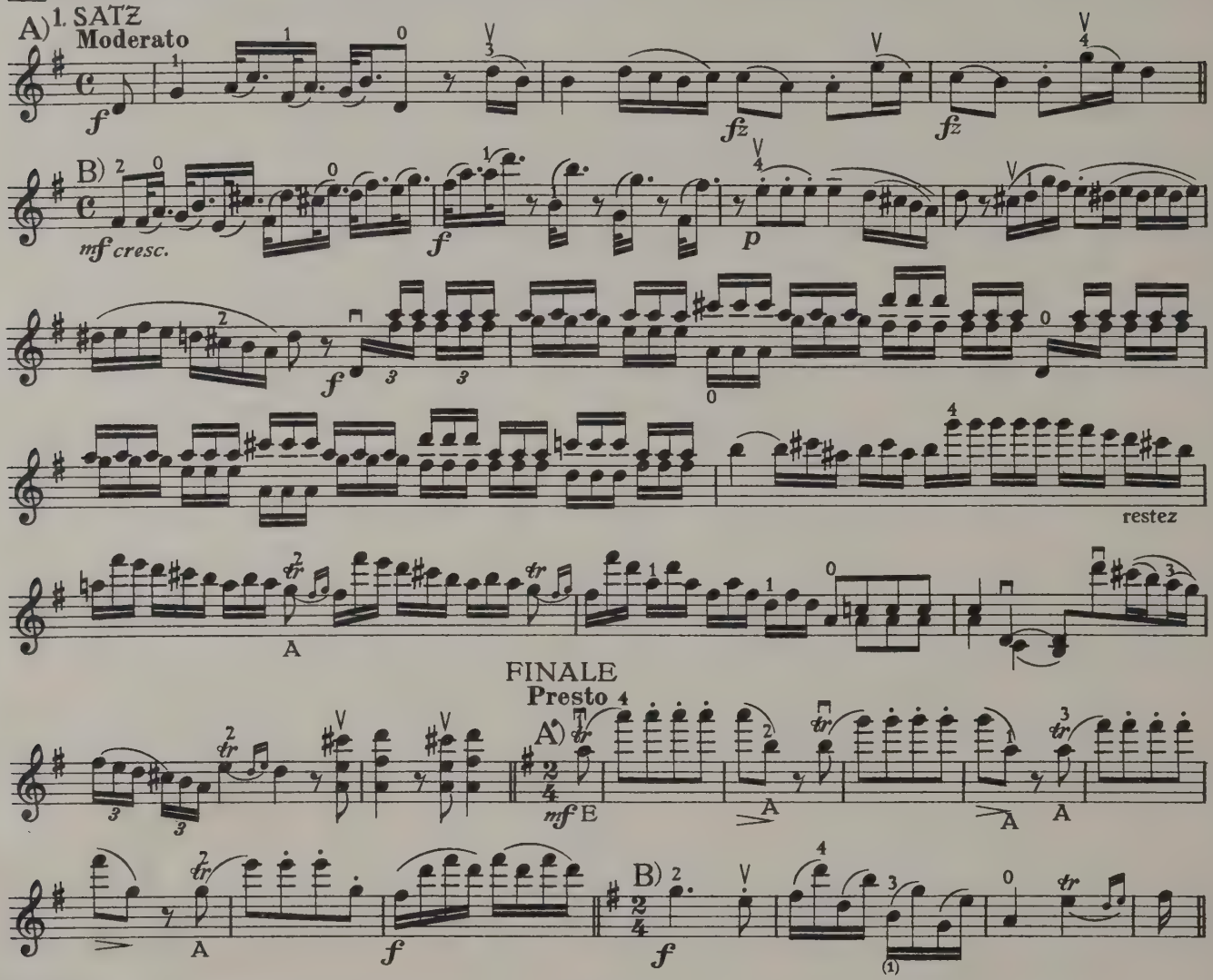


*) Originalverleger: N. Simrock G.m.b.H., Berlin

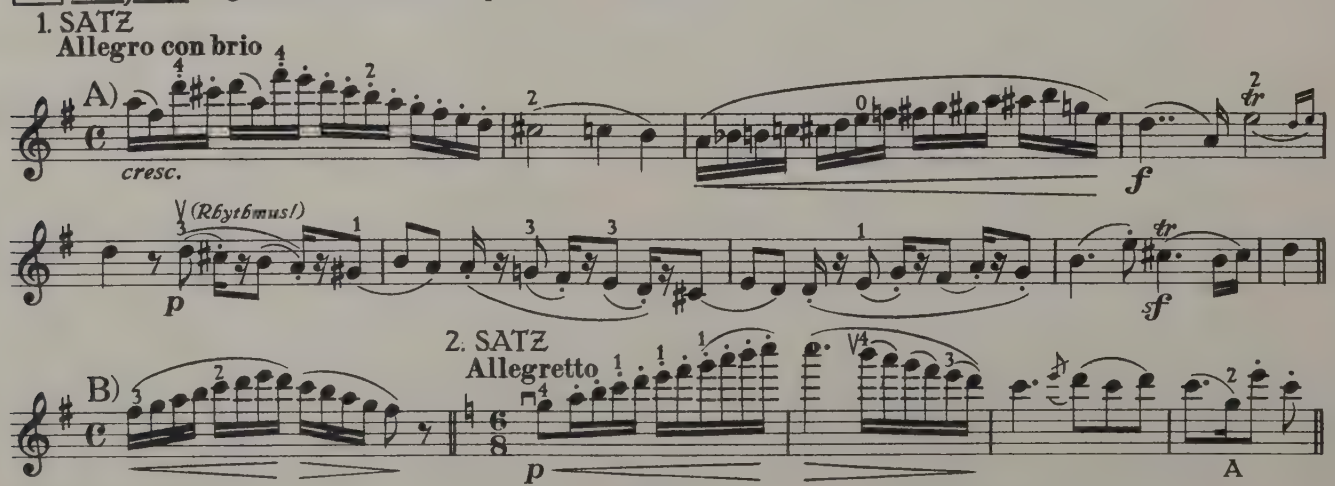
III
QUARTETTE

(2 Violini, Viola, Violoncello)

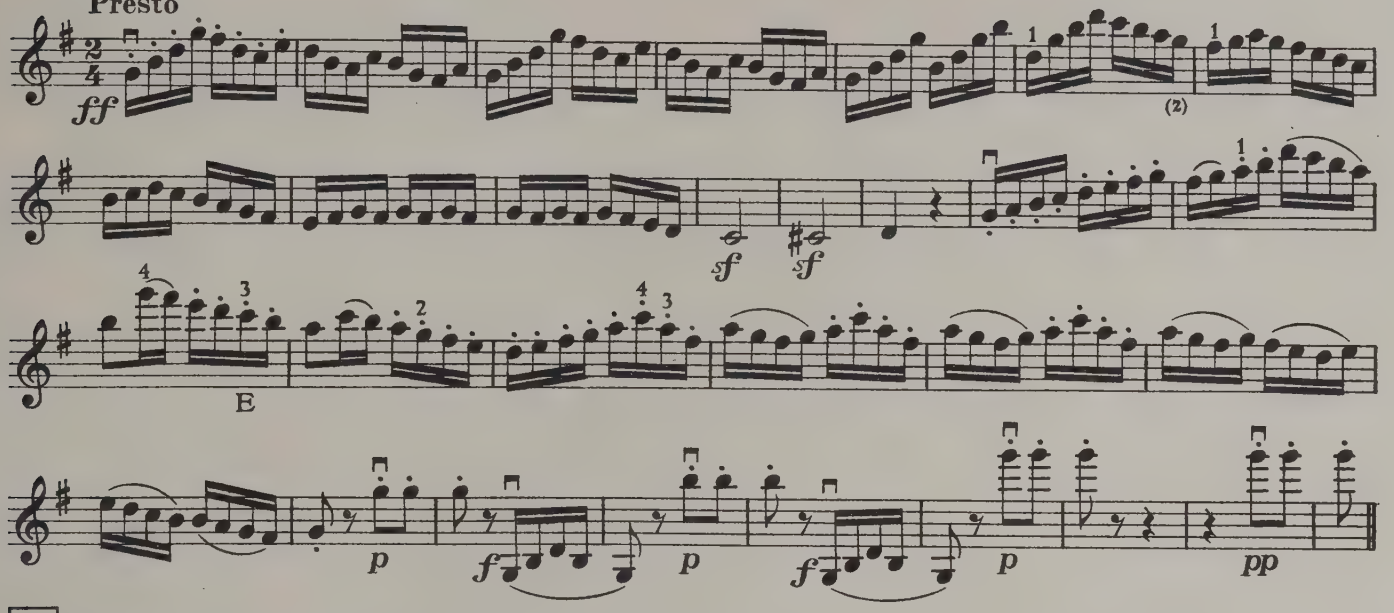
11 Haydn: Quartett *G-Sol-G* Op. 17 No. 5 (Peters 5)



12 Haydn: Quartett *G-Sol-G* Op. 54 No. 1 (Peters 19)

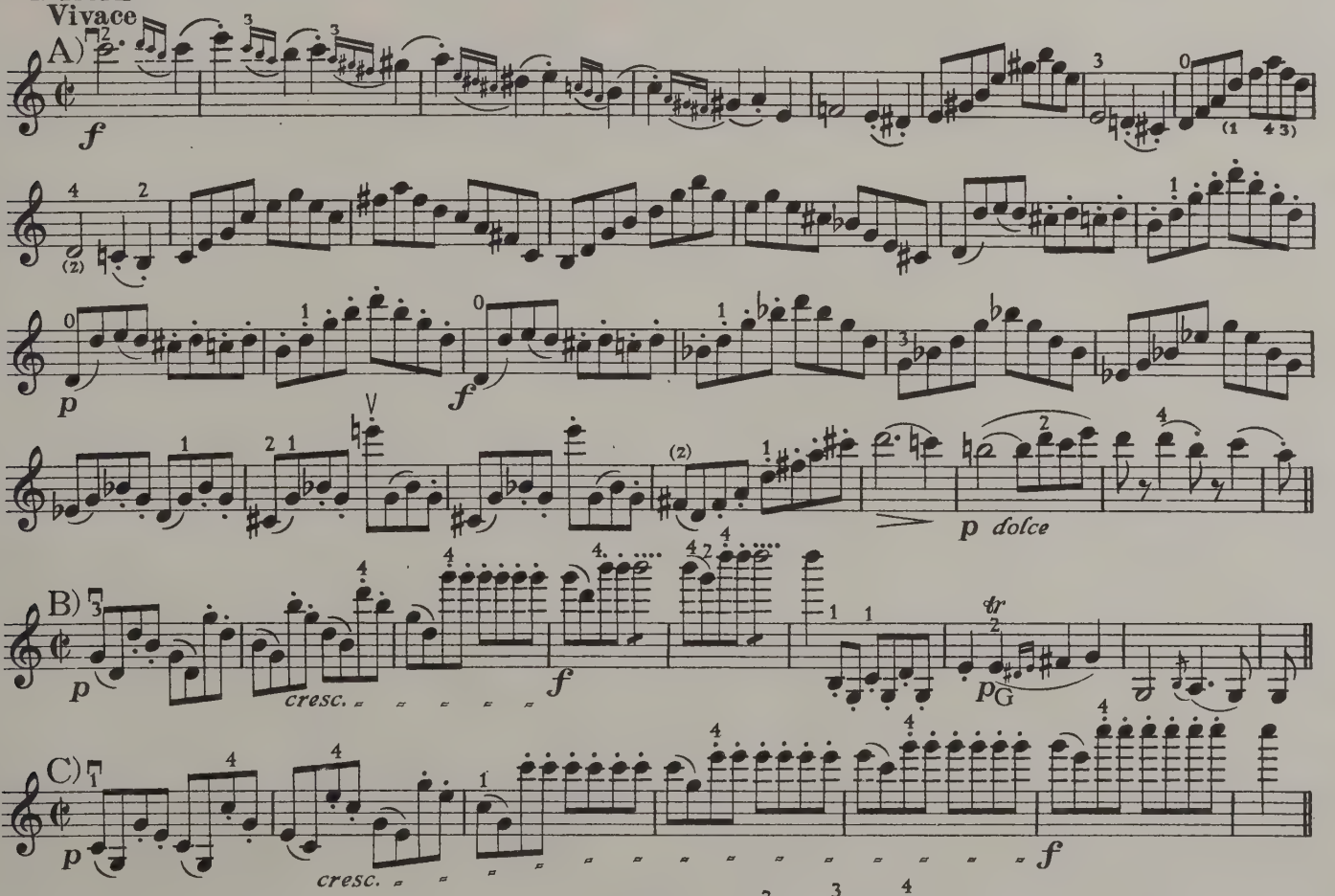


FINALE
Presto

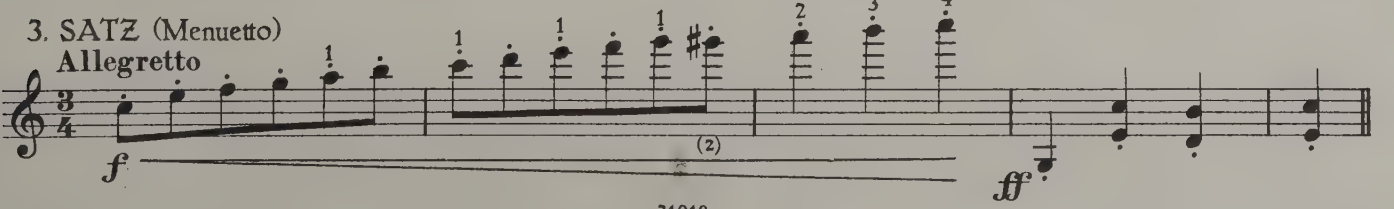


13 Haydn: Quartett *C–Ut–C* Op. 54 No. 2 (Peters 20)

1. SATZ
Vivace

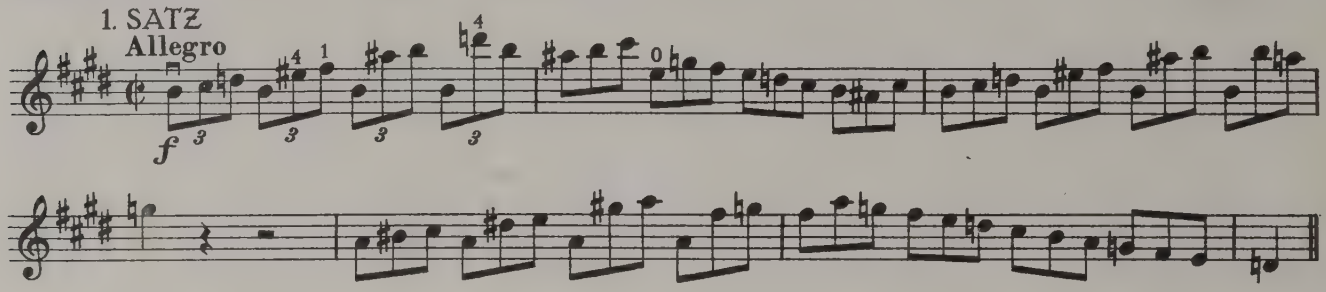


3. SATZ (Menuetto)
Allegretto

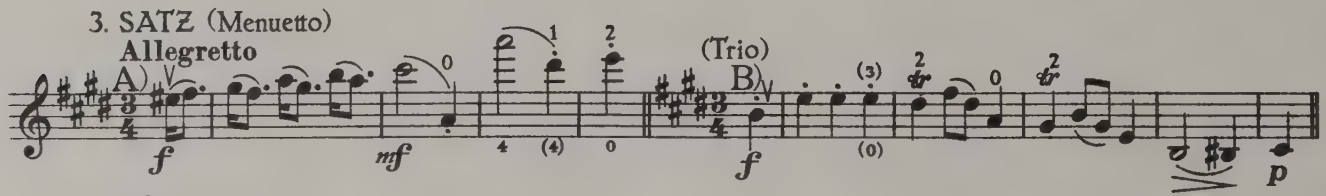


14 Haydn: Quartett *E–Mi–E* Op. 54 No. 3 (Peters 21)

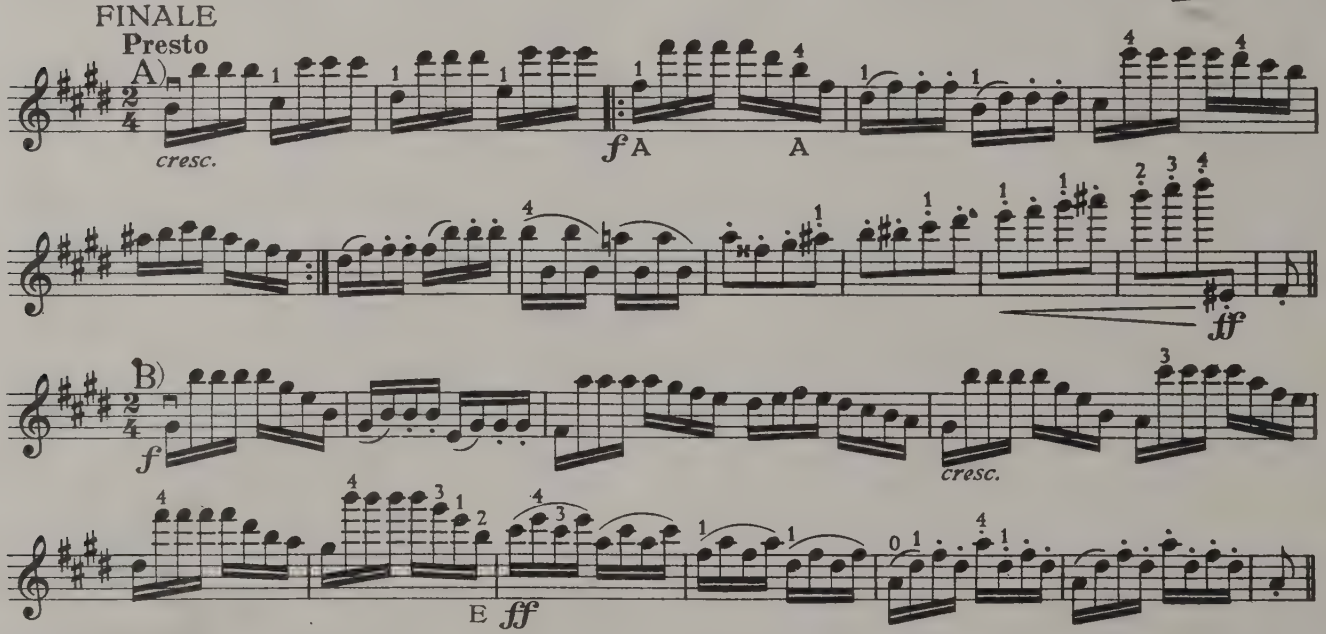
1. SATZ
Allegro



3. SATZ (Menuetto)
Allegretto

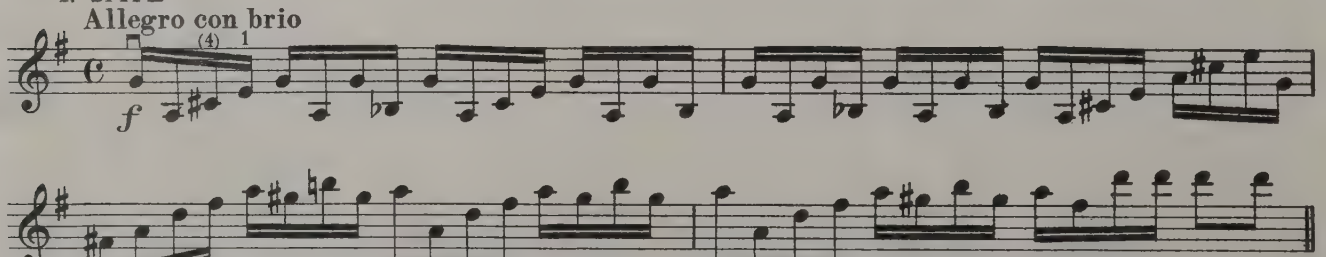


FINALE
Presto

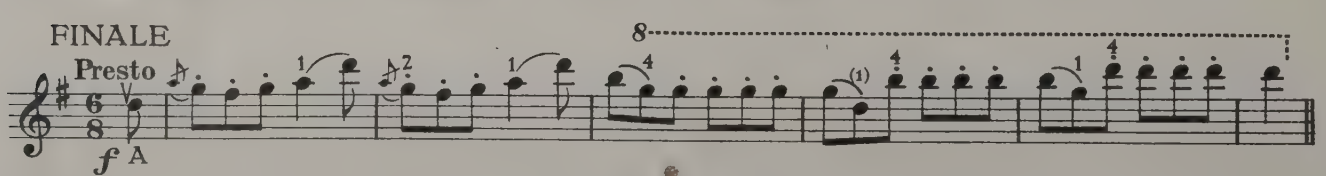


15 Haydn: Quartett *G – Sol – G* Op. 64 No. 4 (Peters 34)

1. SATZ
Allegro con brio



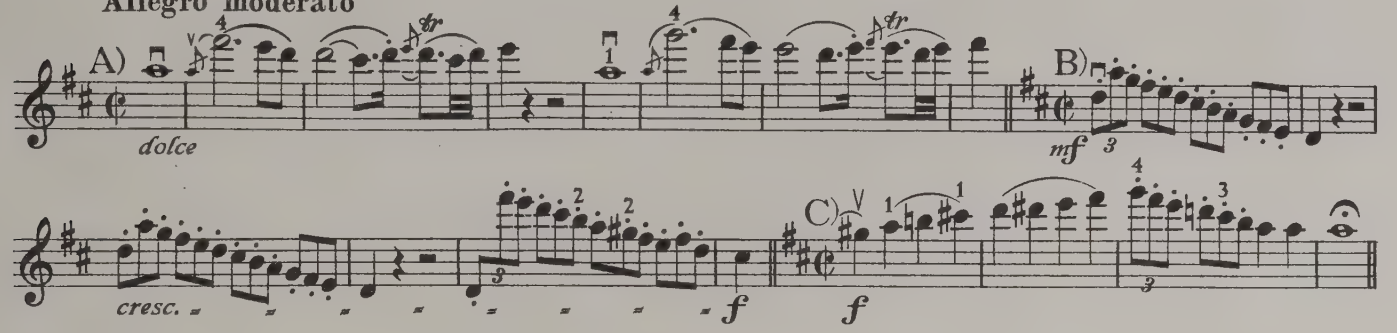
FINALE
Presto



16 Haydn: Quartett *D–Re–D* Op. 64 No. 5 (Peters 35)

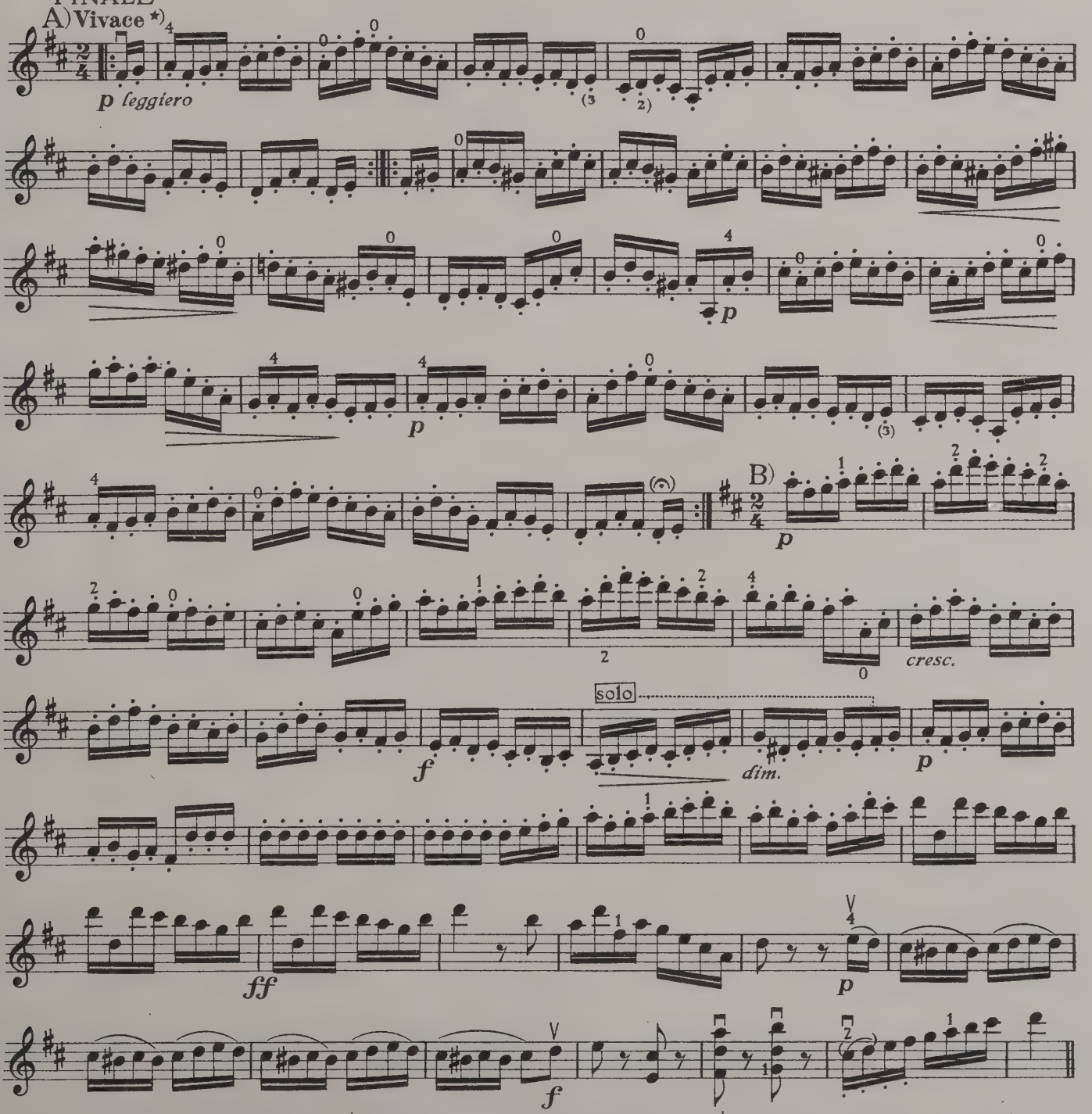
1. SATZ

Allegro moderato



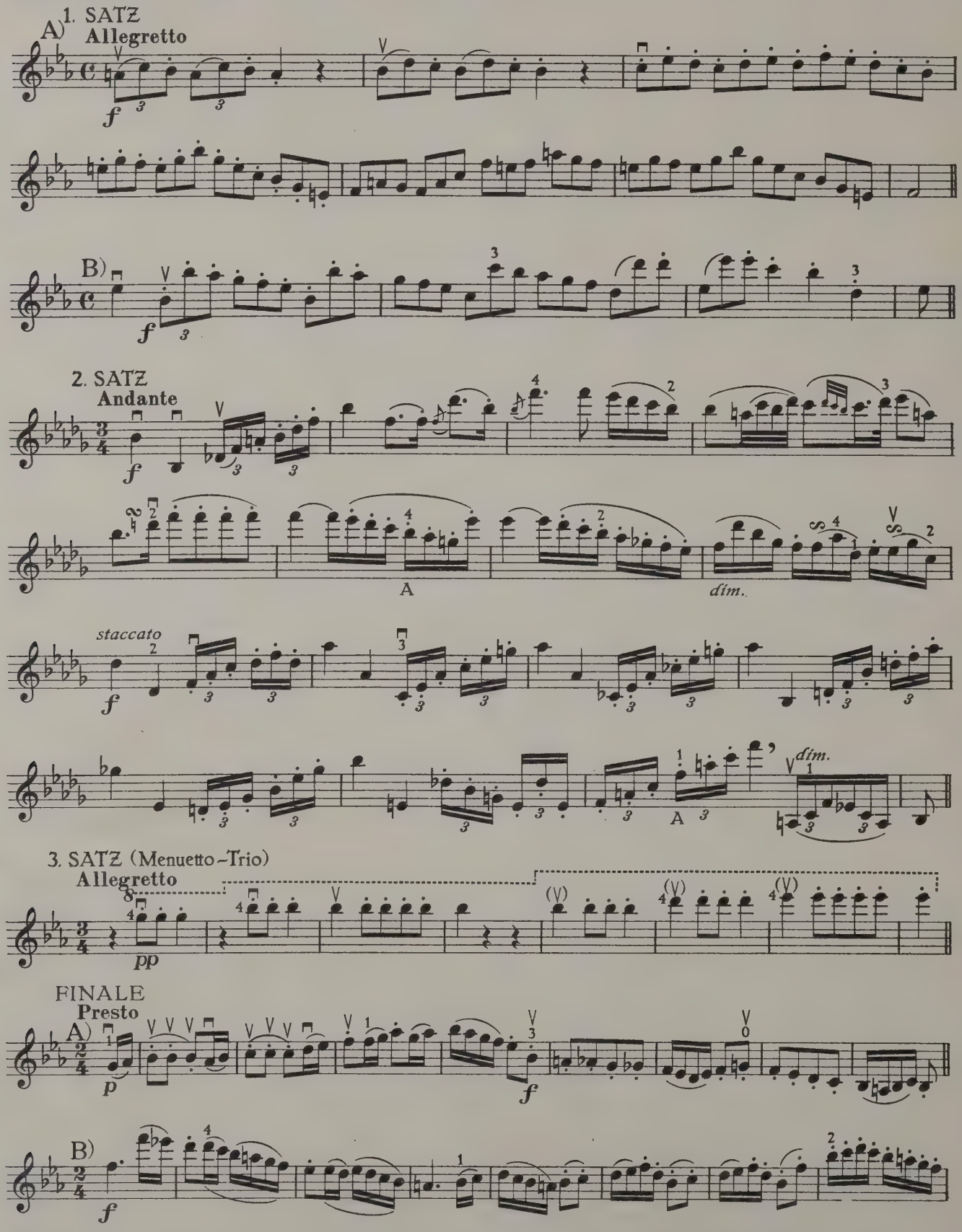
FINALE

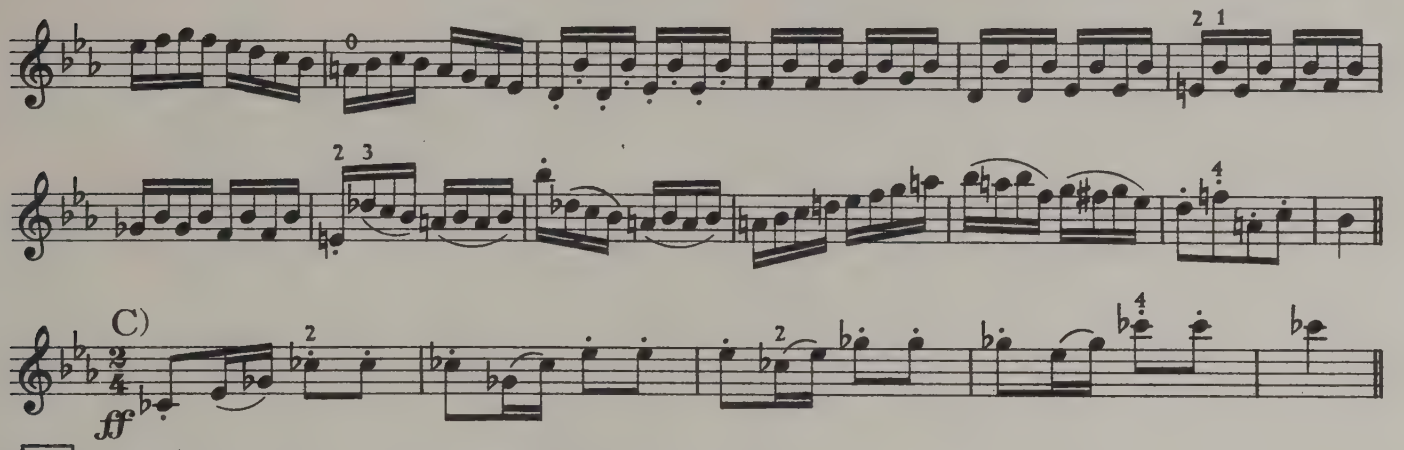
A) **Vivace** *)



*) Im 1. Band enthalten: Spiccato 15 | *) *Voir aussi Vol. I: Spiccato* 15 | *) Also in Vol. I see: Spiccato 15

17 Haydn: Quartett *Es – Mib – Eb* Op. 64 No. 6 (Peters 36)

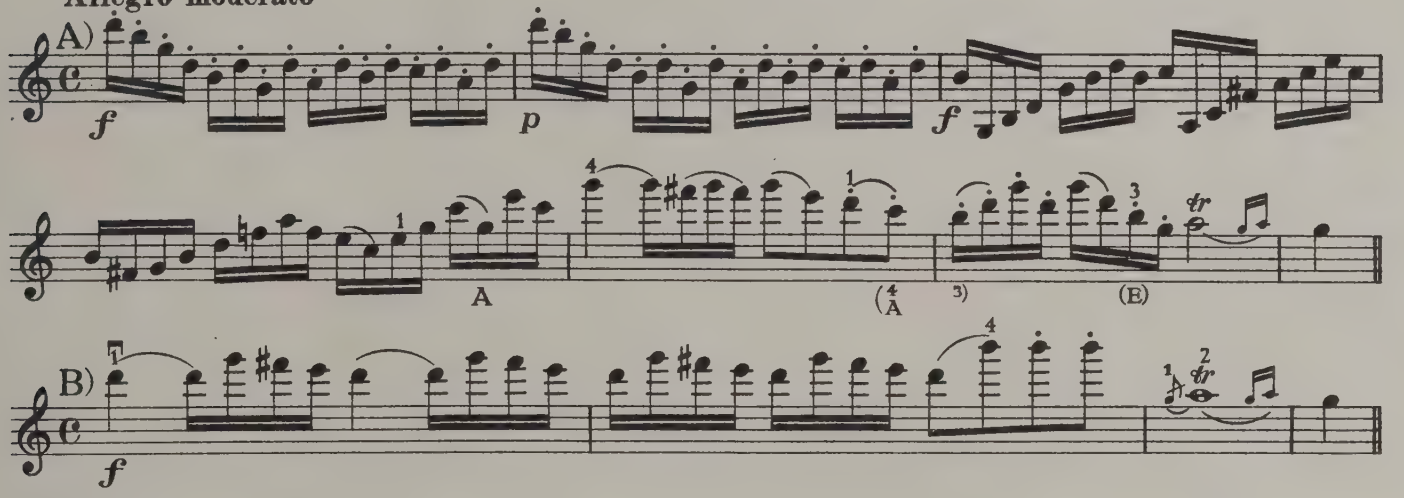




18 Haydn: Quartett *C–Ut–C* Op. 74 No. 1 (Peters 28)

1. SATZ

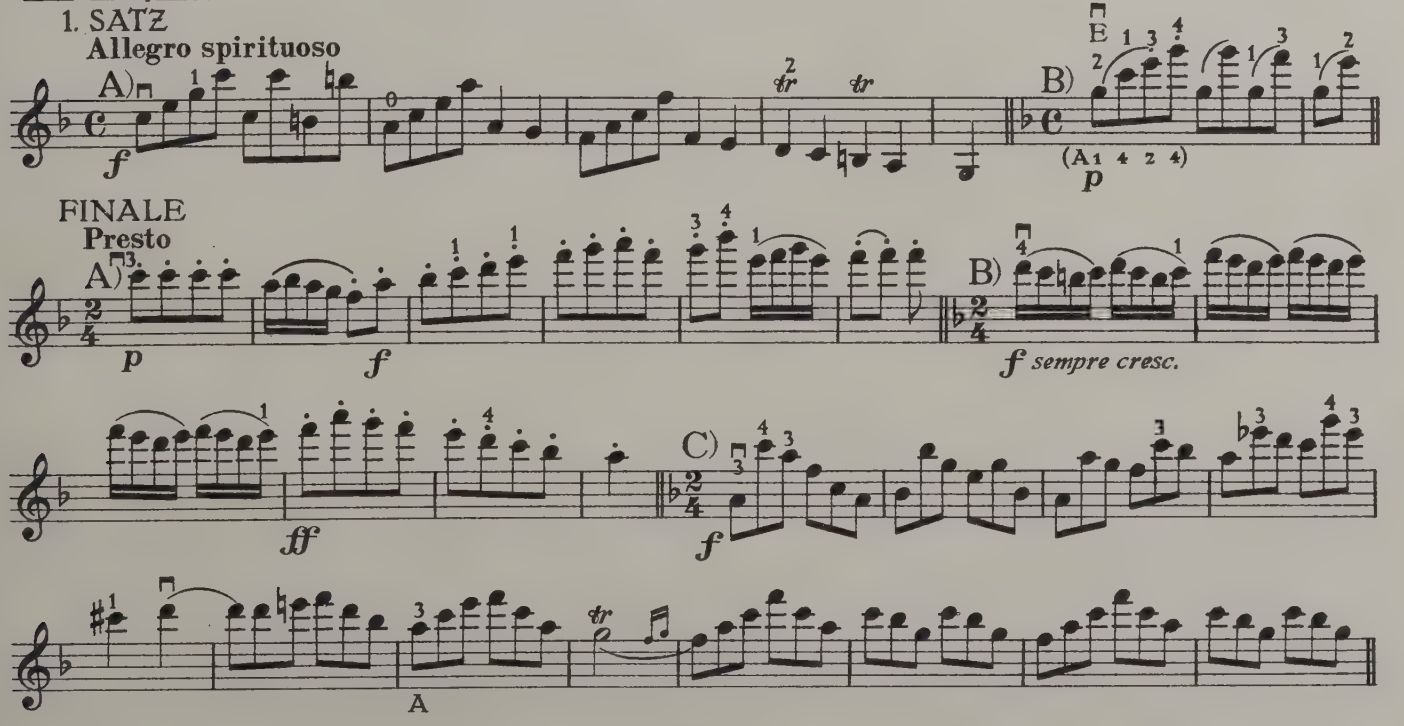
Allegro moderato



19 Haydn: Quartett *F–Fa–F* Op. 74 No. 2 (Peters 29)

1. SATZ

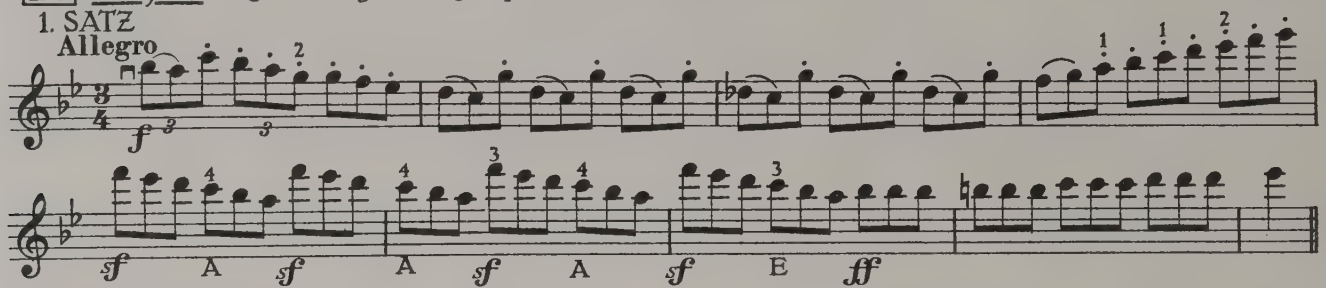
Allegro spirituoso



20 Haydn: Quartett *g – sol – g* Op. 74 No. 3 (Peters 30)

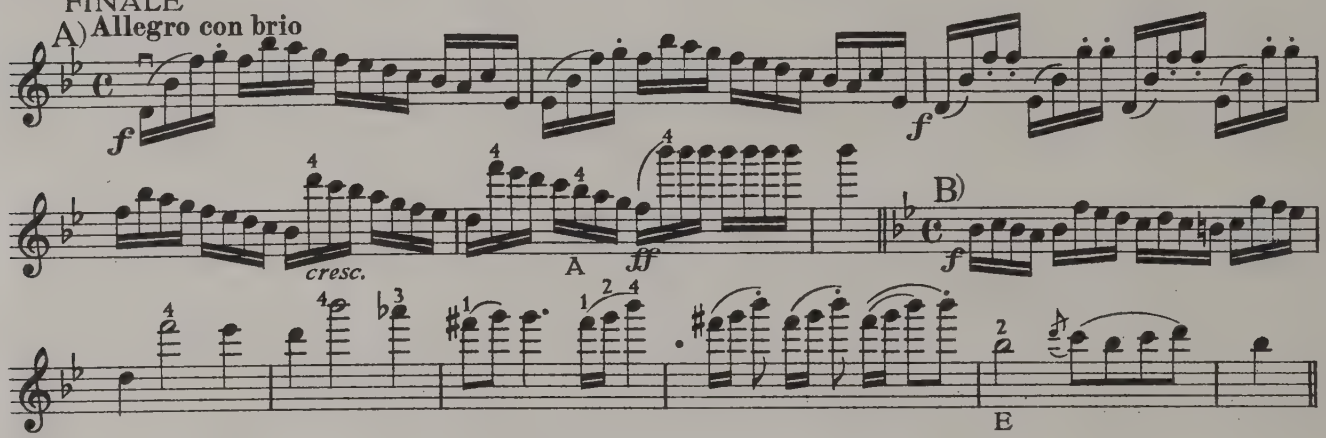
1. SATZ

Allegro



FINALE

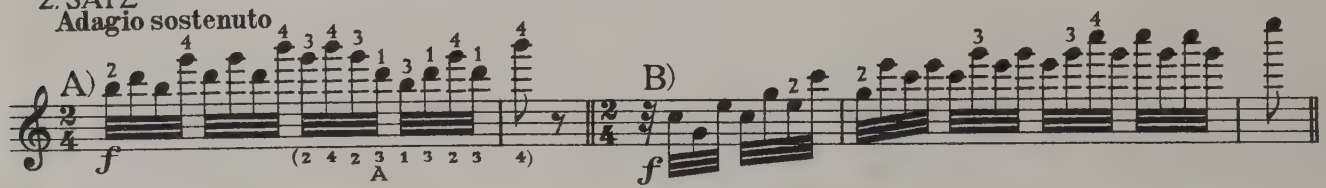
A) **Allegro con brio**



21 Haydn: Quartett *G – Sol – G* Op. 76 No. 1 (Peters 40)

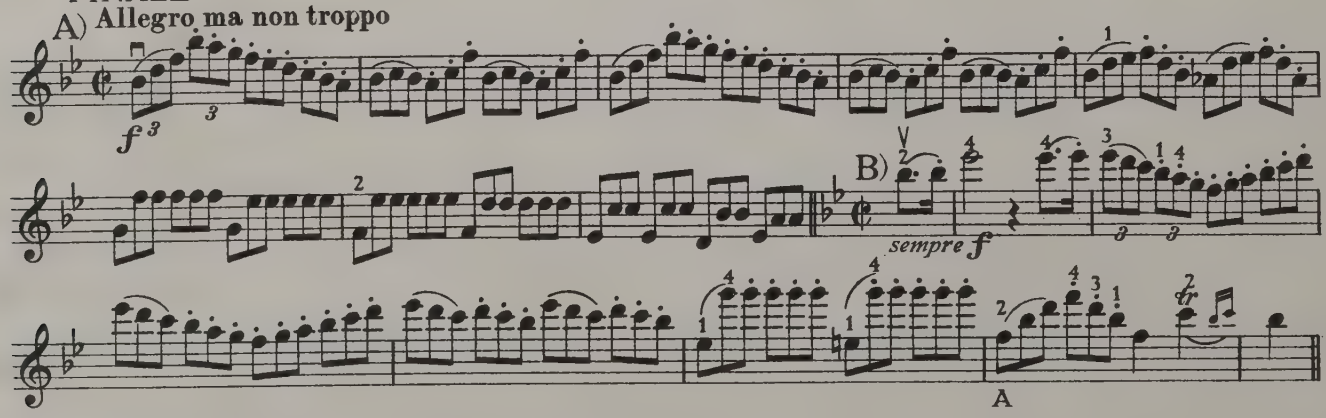
2. SATZ

Adagio sostenuto



FINALE

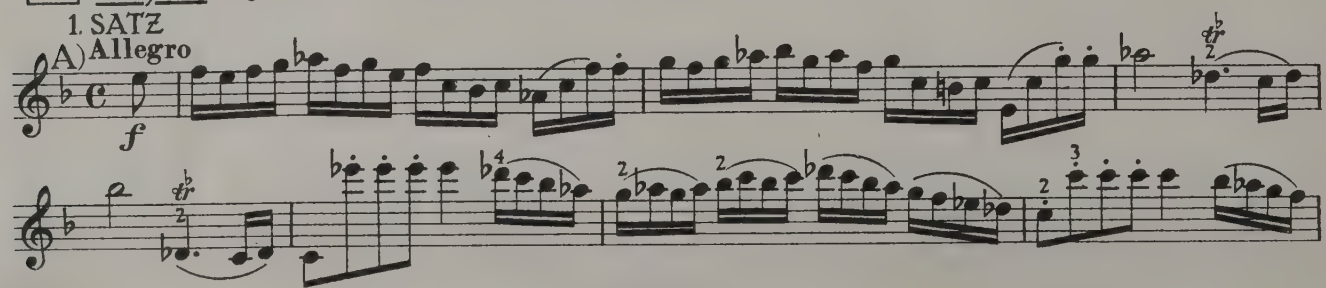
A) **Allegro ma non troppo**

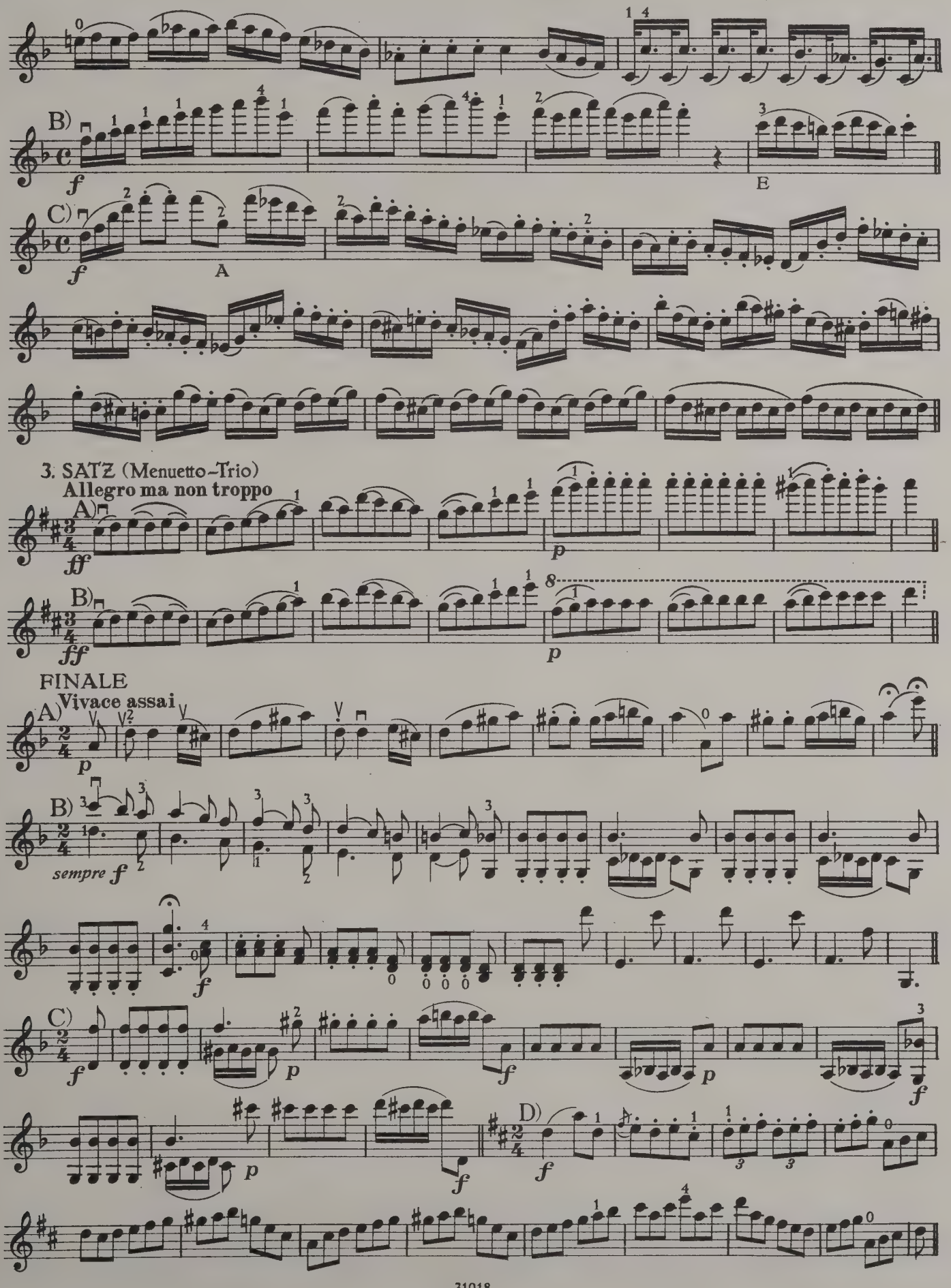


22 Haydn: Quartett *d – re – d* Op. 76 No. 2 (Peters 41)

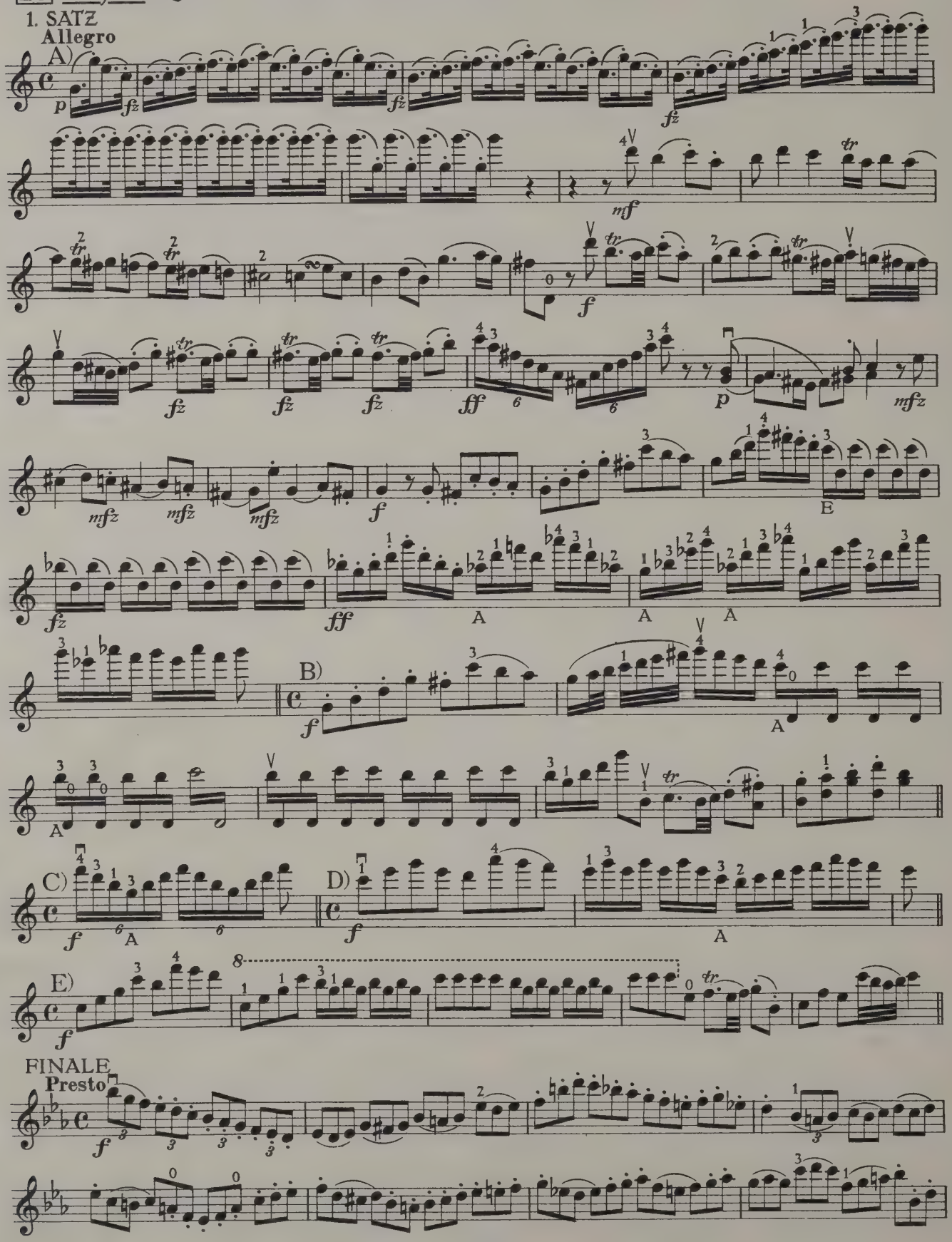
1. SATZ

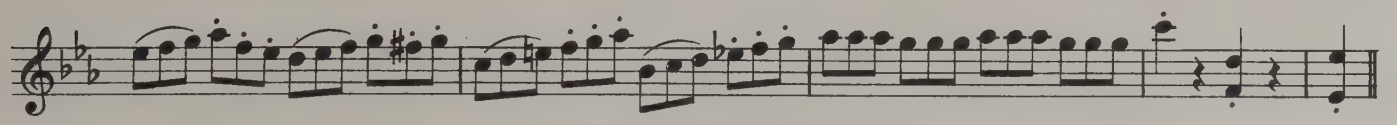
A) **Allegro**




B)
f
E
C)
f
A
3. SATZ (Menuetto-Trio)
Allegro ma non troppo
A)
ff
p
B)
ff
p
FINALE
Vivace assai
A)
p
B)
sempre f
f
C)
f
p
f
p
f
D)
f

23 Haydn: Quartett *C – Ut – C* Op. 76 No. 3 (Peters 42)





24 Haydn: Quartett *B–Sib–Bb* Op. 76 No. 4 (Peters 49)

1. SATZ

A) **Allegro con spirito**

solo *p* *cresc.* A *f* B) *f*

C) *f*

2. SATZ **Adagio** *p*

FINALE **Allegro ma non troppo**

A) *mezza voce* *fz*

B) *f* *fz* *p*

C) **Presto** *f*

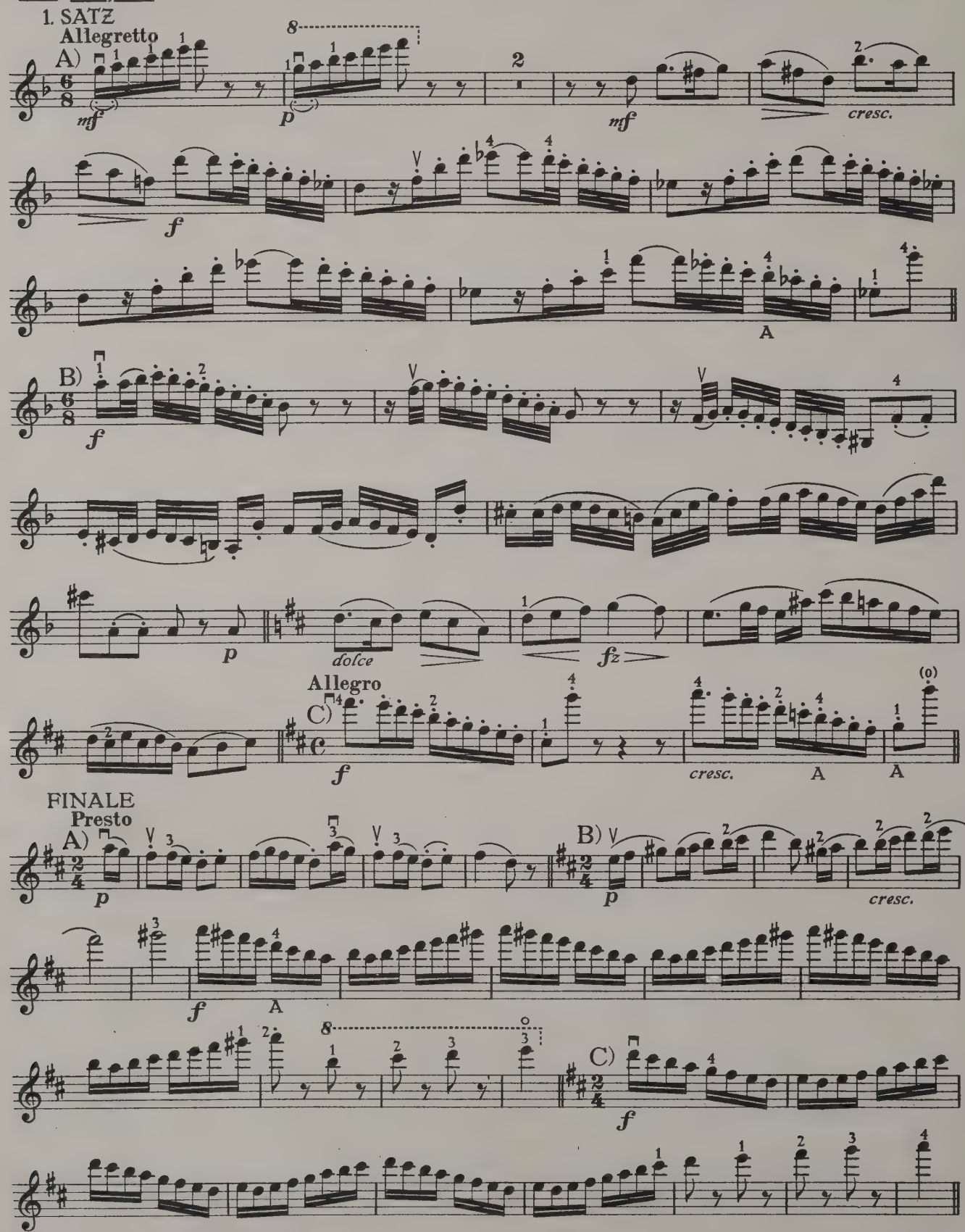
p sempre

staccato leggiero

f *f* *p*

ff

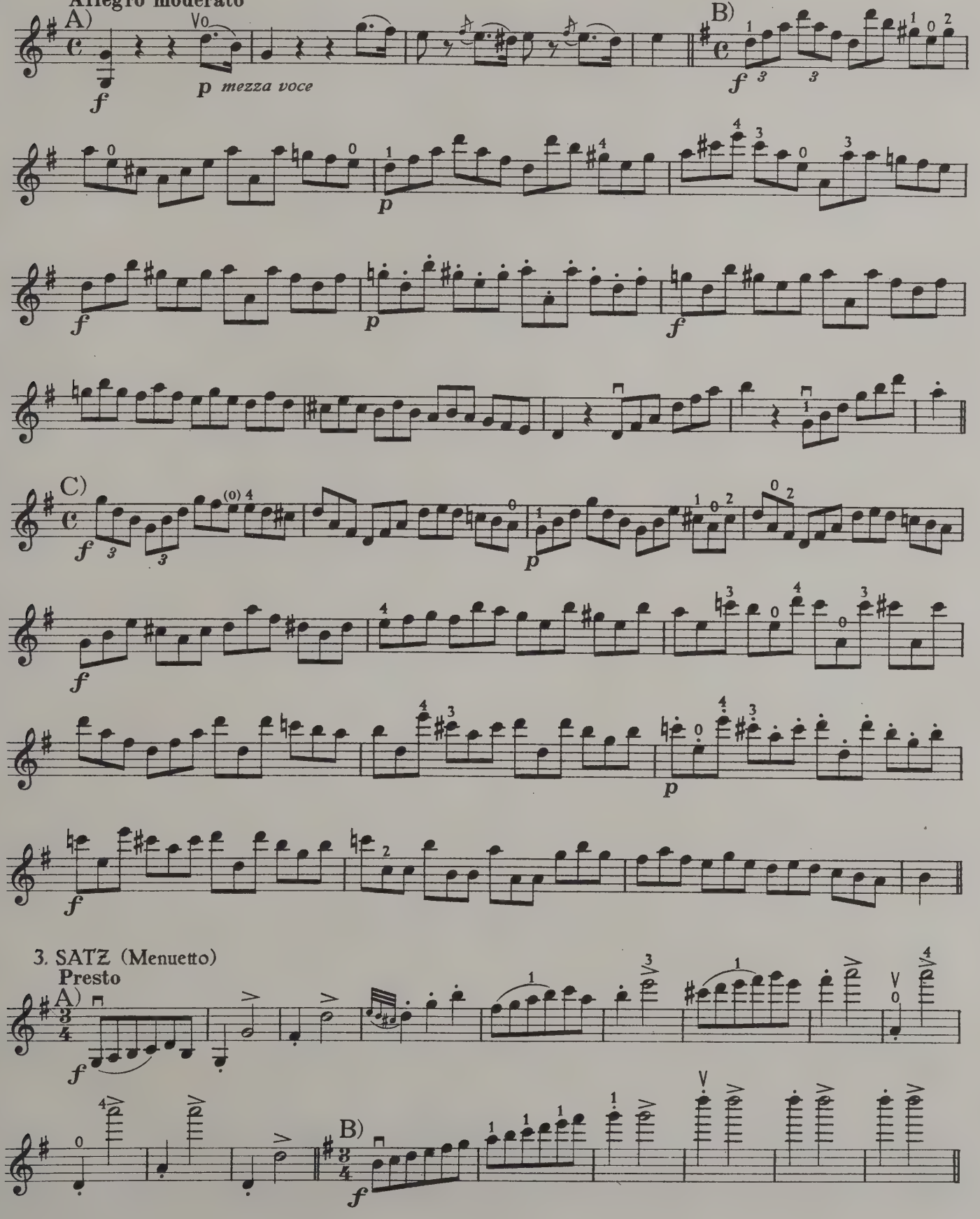
25 Haydn: Quartett *D–Re–D* Op. 76 No. 5 (Peters 50)

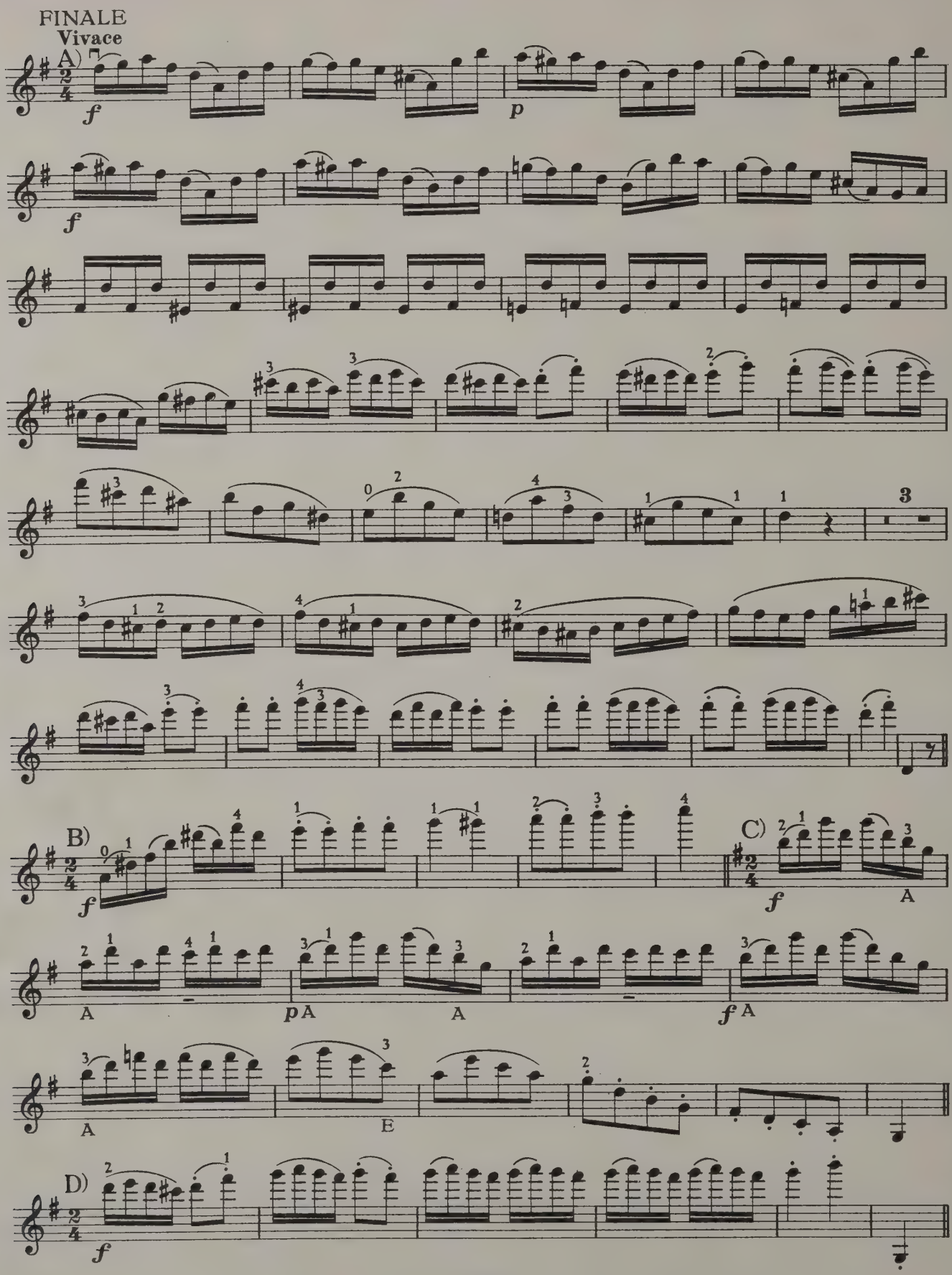


26 Haydn: Quartett *G – Sol – G* Op. 77 No. 1 (Peters 13)

1. SATZ

Allegro moderato

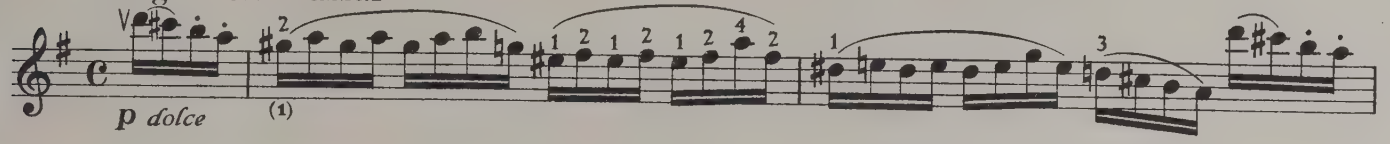



FINALE
Vivace
A)
B)
C)
D)

27 Mozart: Quartett *G – Sol – G* (Peters 12 – Köchel 387)

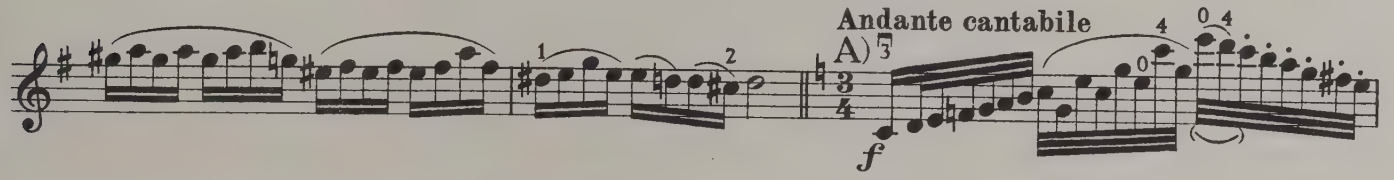
1. SATZ

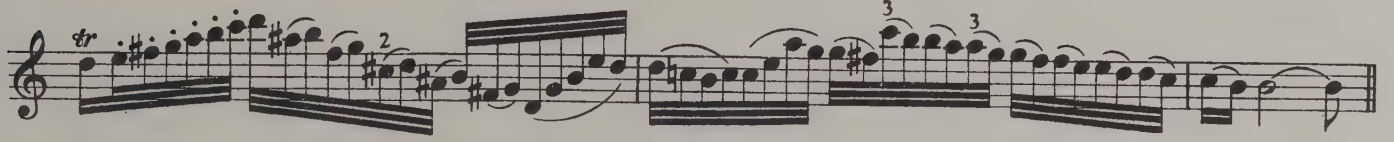
Allegro vivace assai

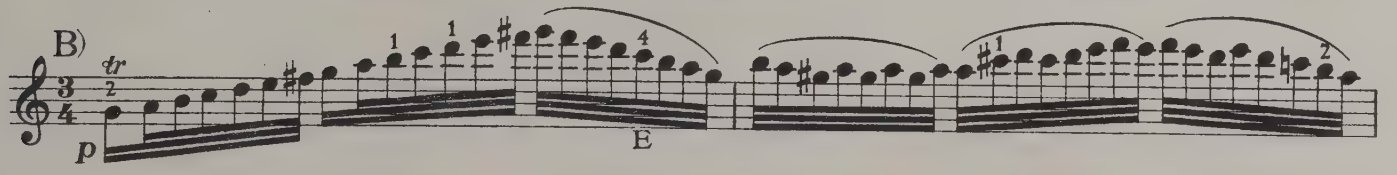


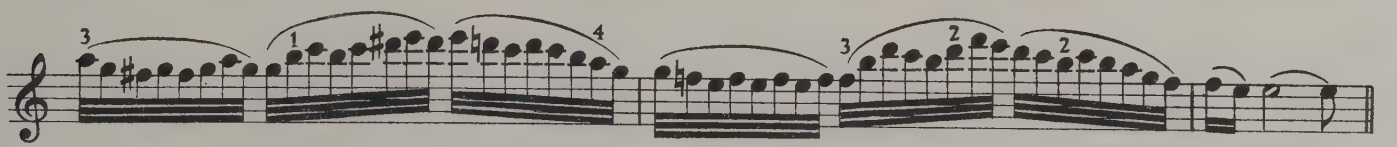
3. SATZ

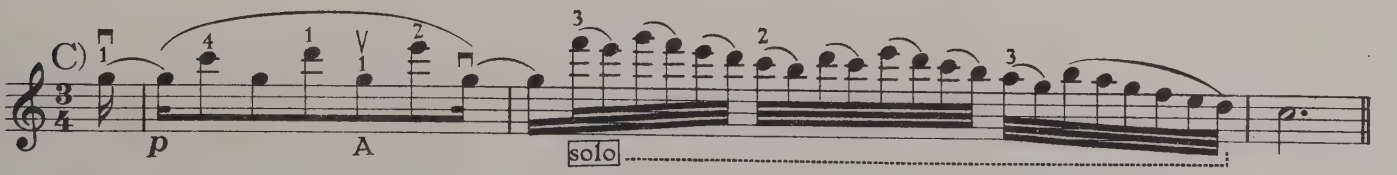
Andante cantabile





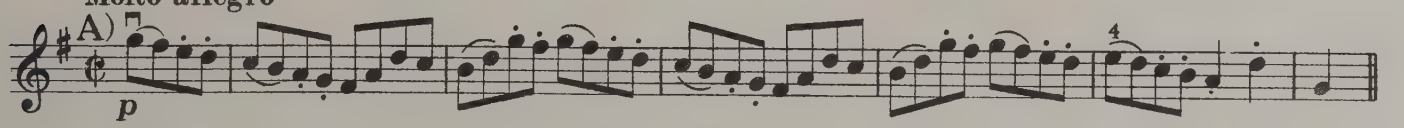


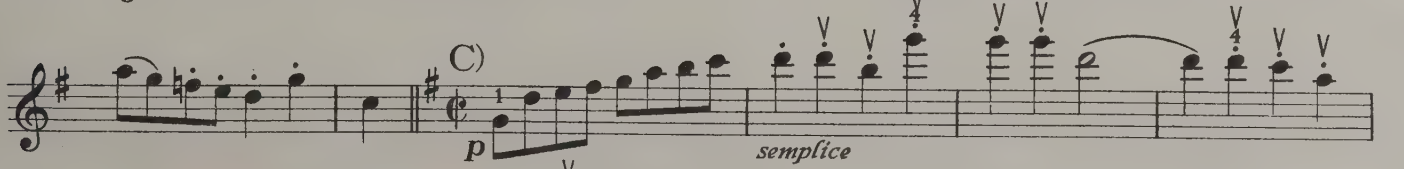


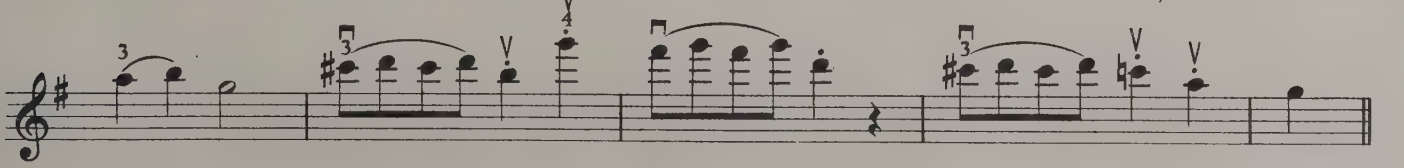


LETZTER SATZ

Molto allegro

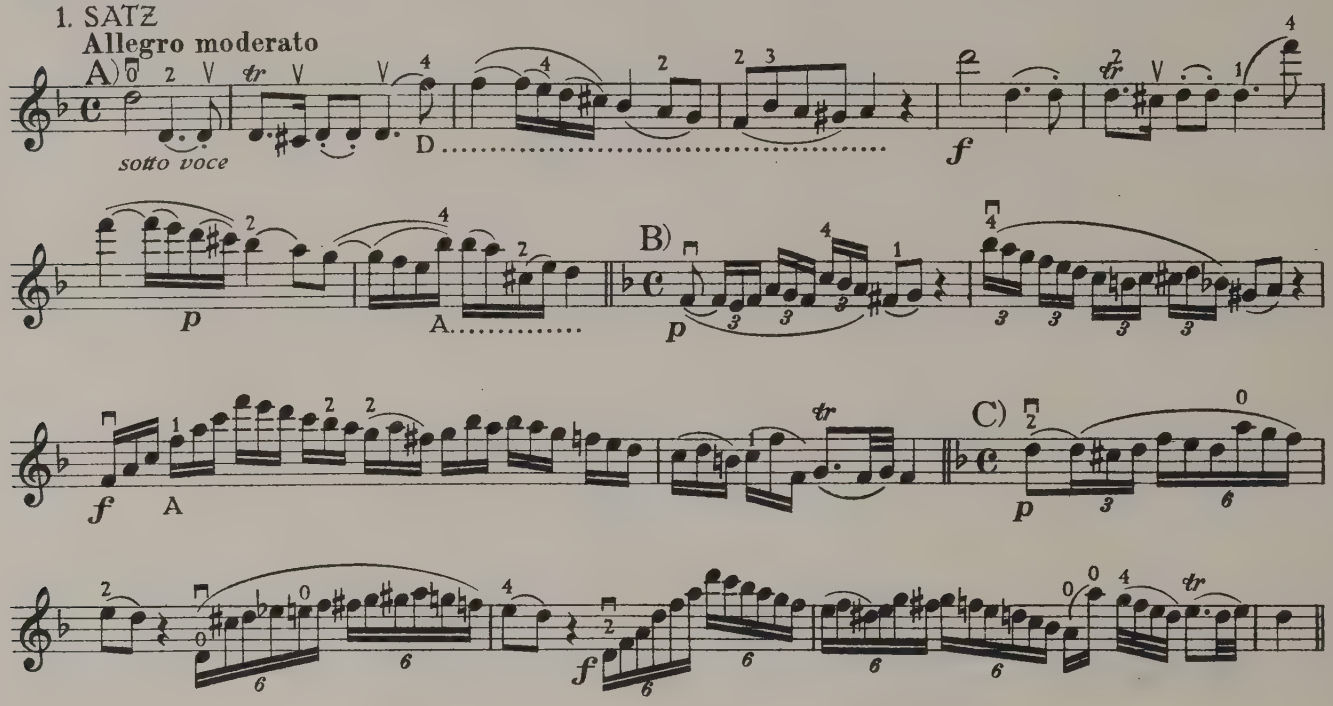






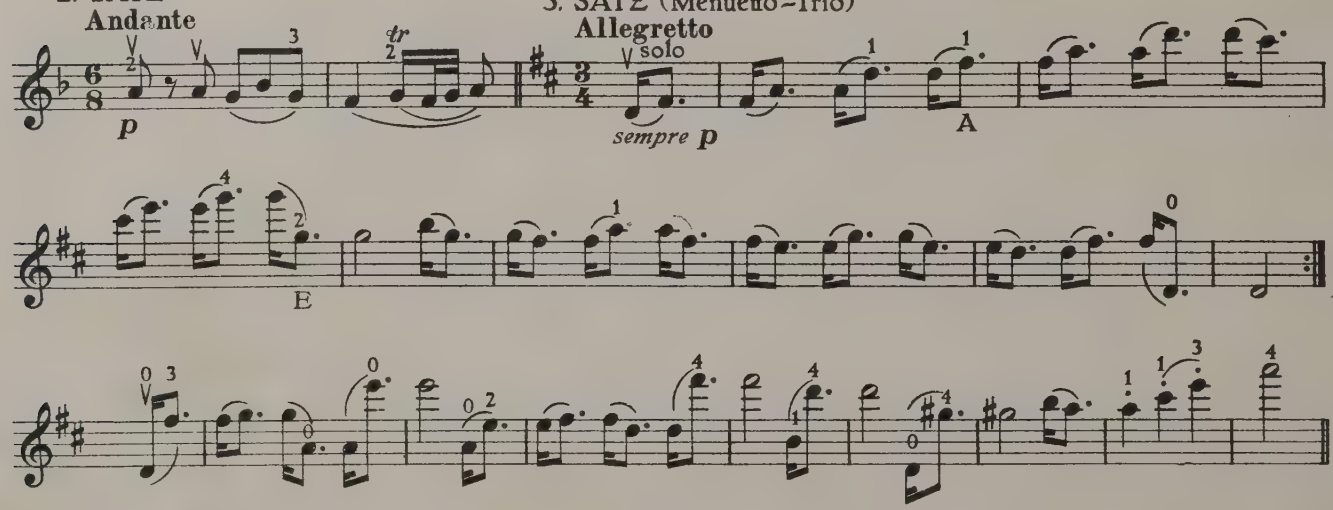
28 Mozart: Quartett *d – re – d* (Peters 13 – Köchel 421)

1. SATZ
Allegro moderato

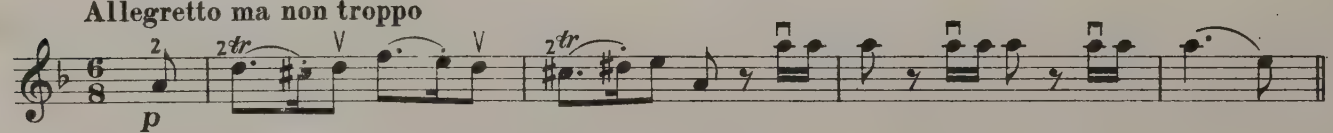


2. SATZ
Andante

3. SATZ (Menuetto–Trio)
Allegretto

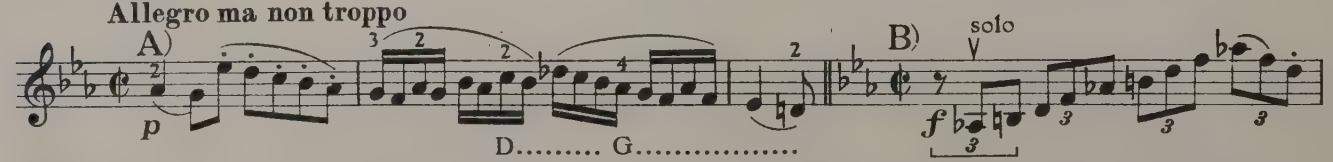


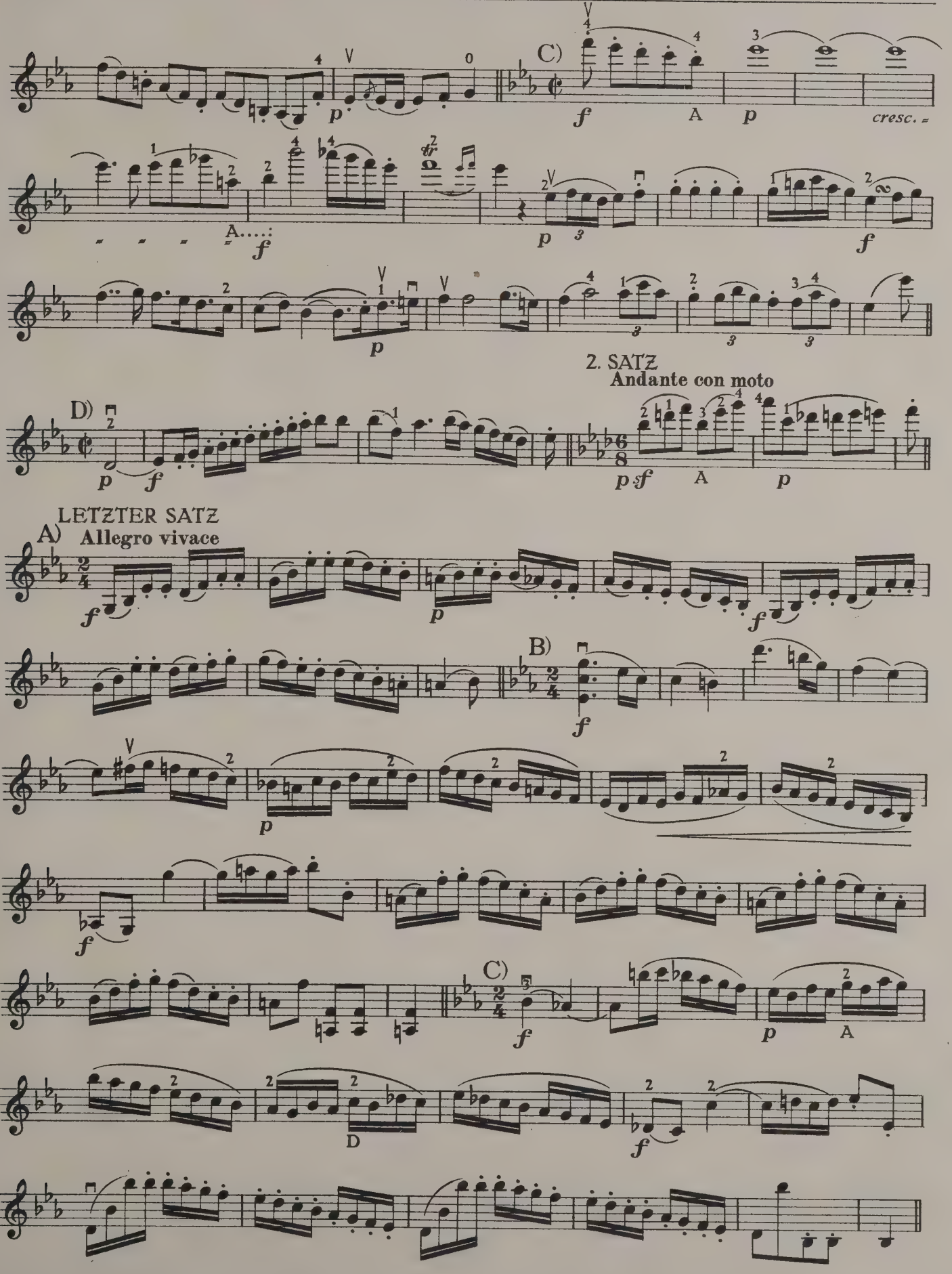
LETZTER SATZ
Allegretto ma non troppo



29 Mozart: Quartett *Es – Mib – Eb* (Peters 14 – Köchel 428)

1. SATZ
Allegro ma non troppo

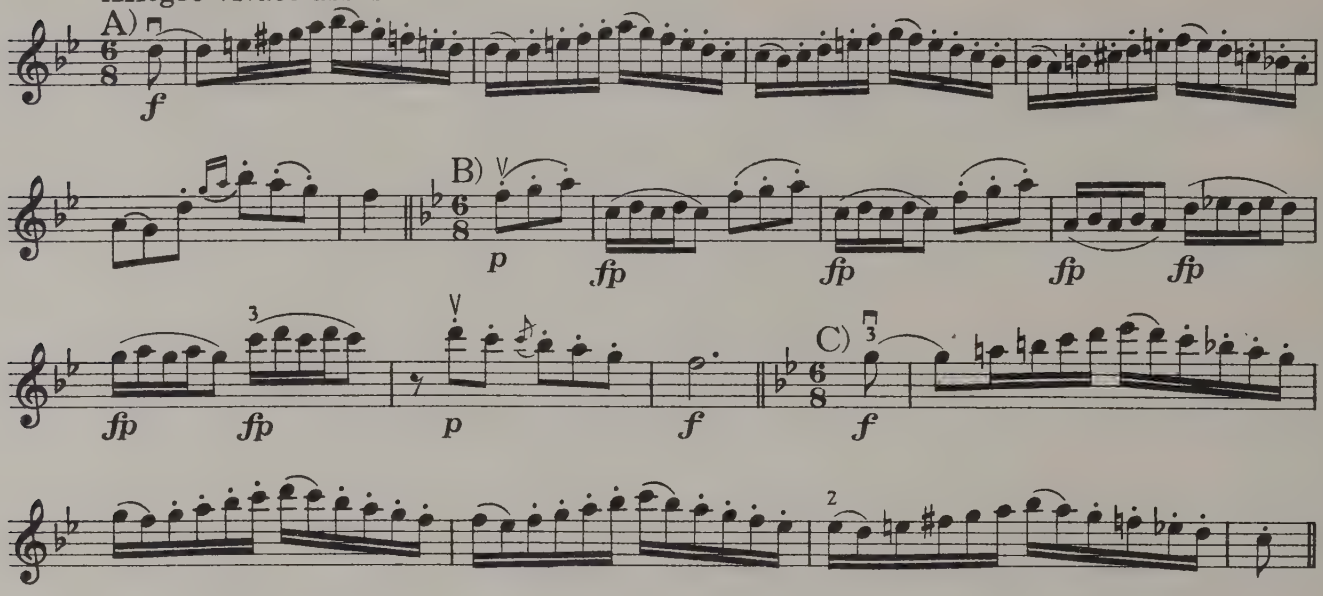



C)
A
cresc.
A
D)
2. SATZ
Andante con moto
A
LETZTER SATZ
A)
Allegro vivace
B)
C)
A
D

30 Mozart: Quartett *B – Si♭ – B♭* (Peters 15 – Köchel 458)

1. SATZ

Allegro vivace assai

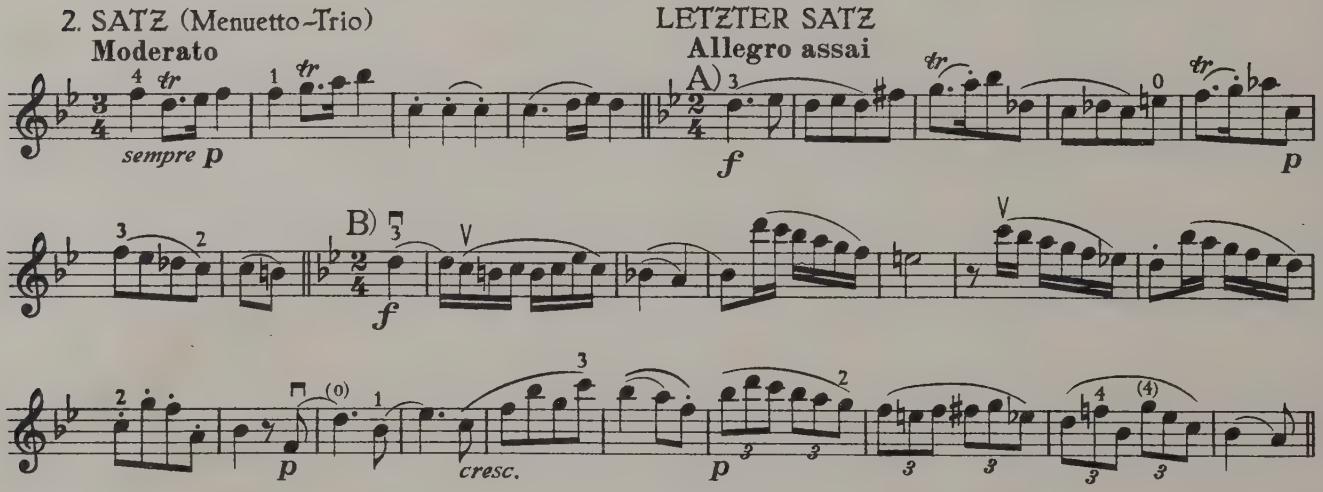


2. SATZ (Menuetto-Trio)

Moderato

LETZTER SATZ

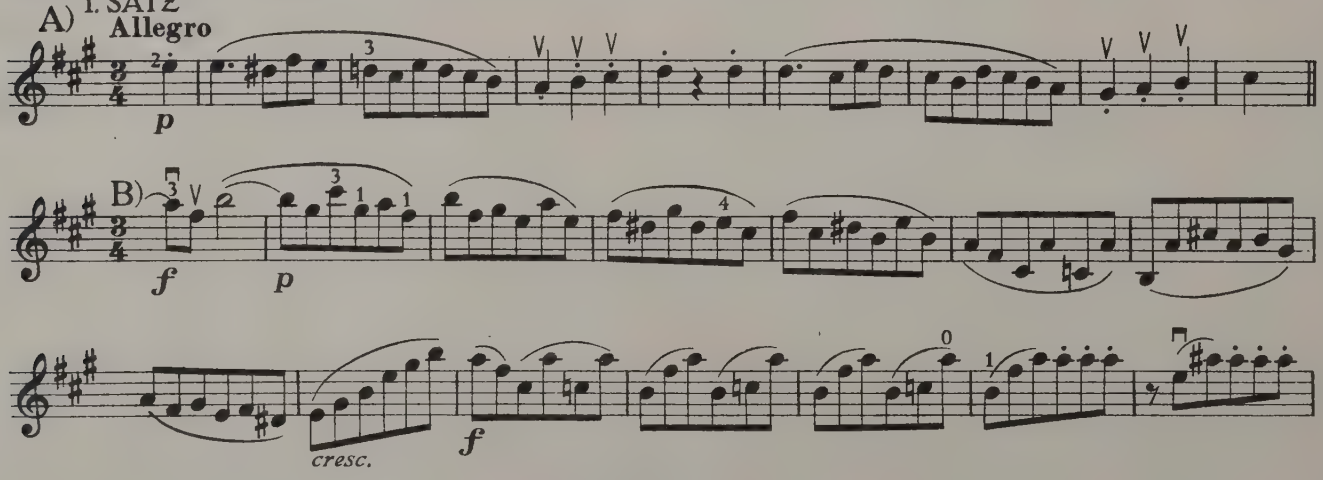
Allegro assai

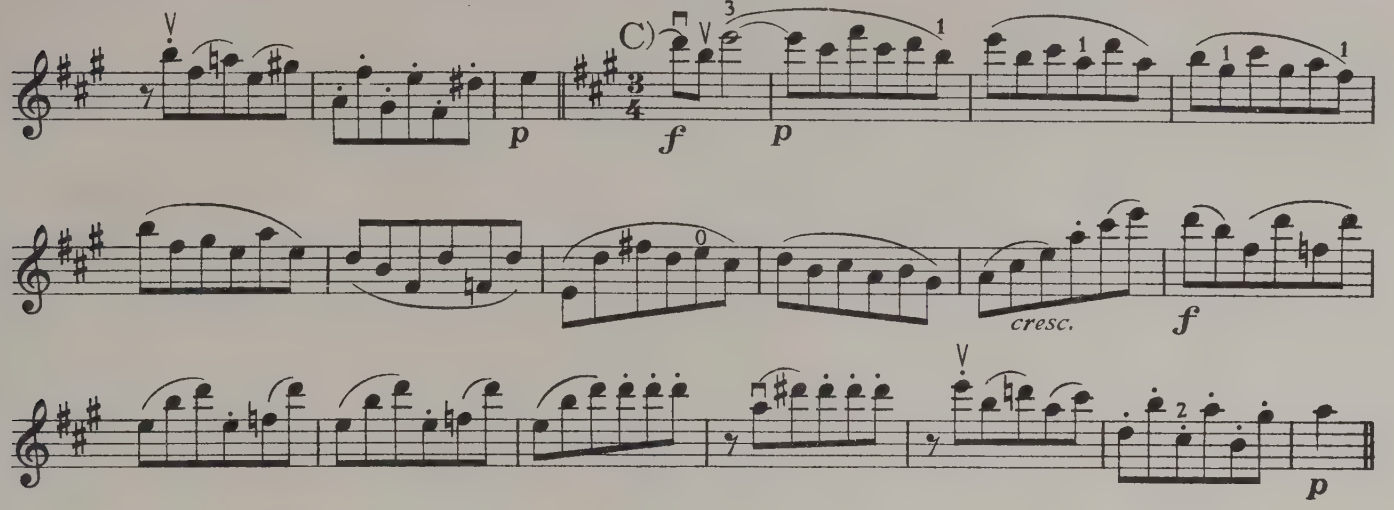


31 Mozart: Quartett *A – La – A* (Peters 16 – Köchel 464)

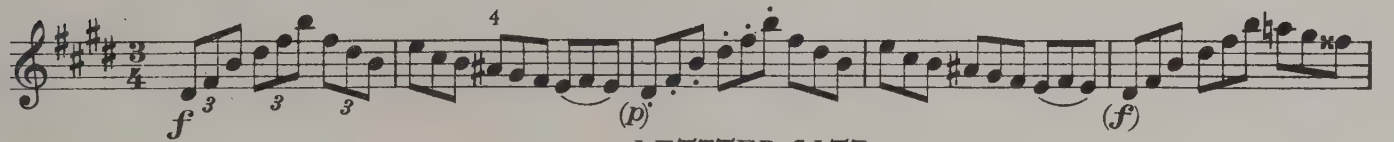
1. SATZ

Allegro

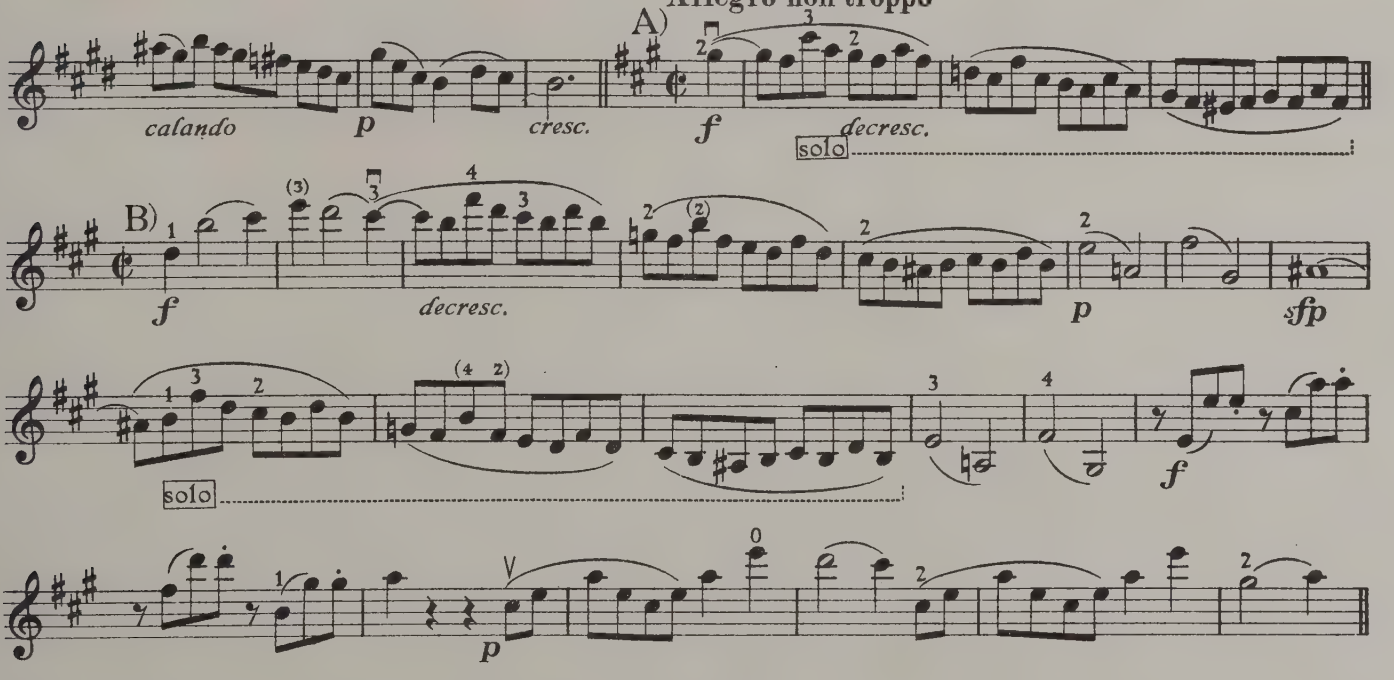




3. SATZ (Menuetto-Trio)

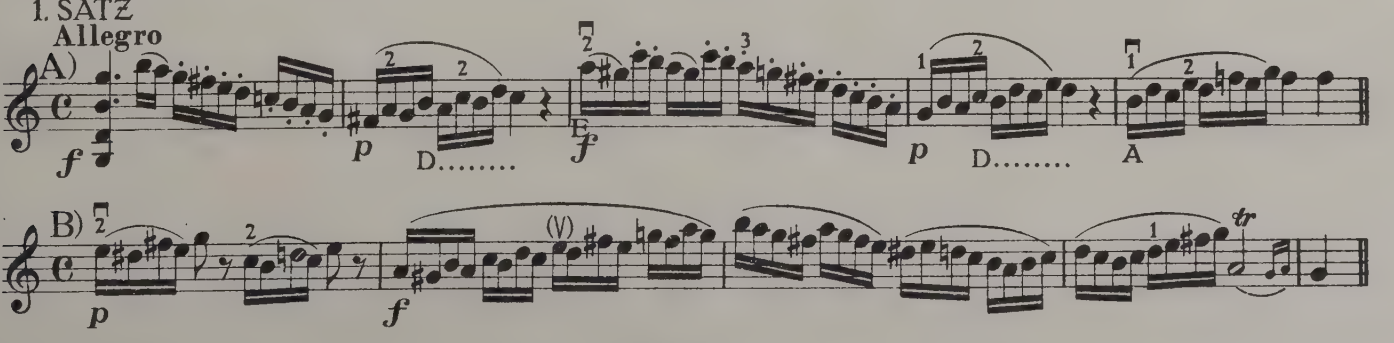


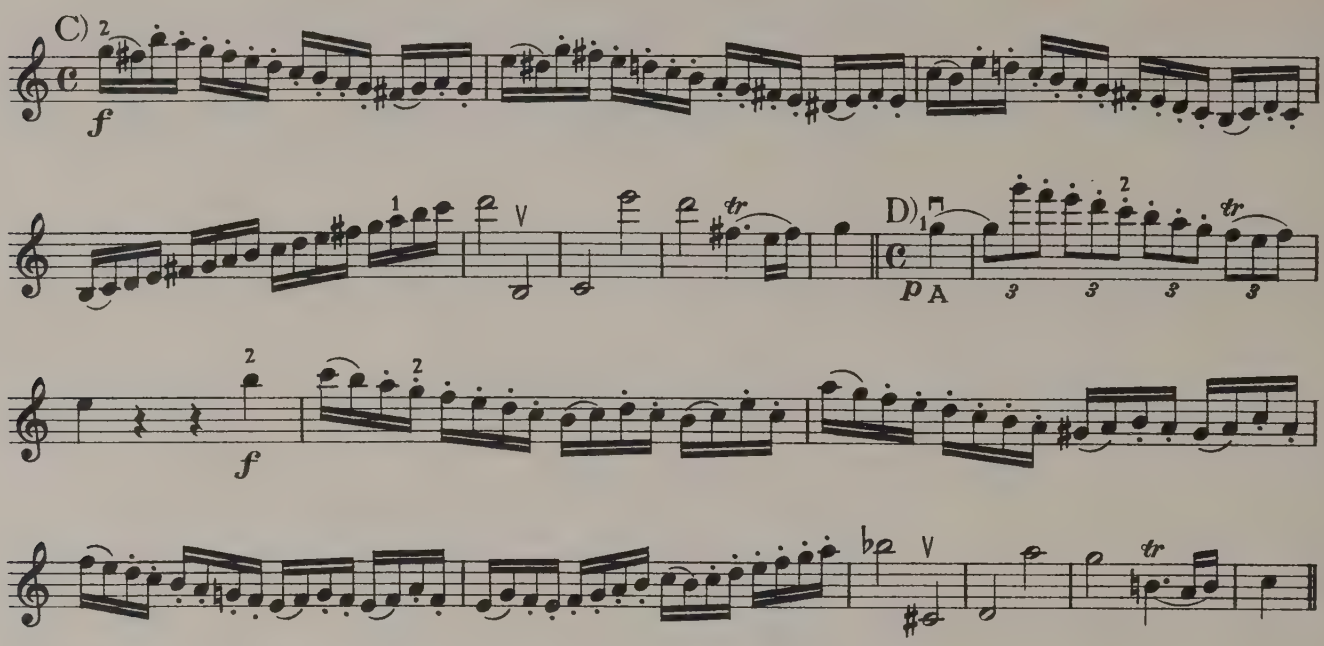
LETZTER SATZ
Allegro non troppo



32 Mozart: Quartett C-Ut-C (Peters 17 – Köchel 465)

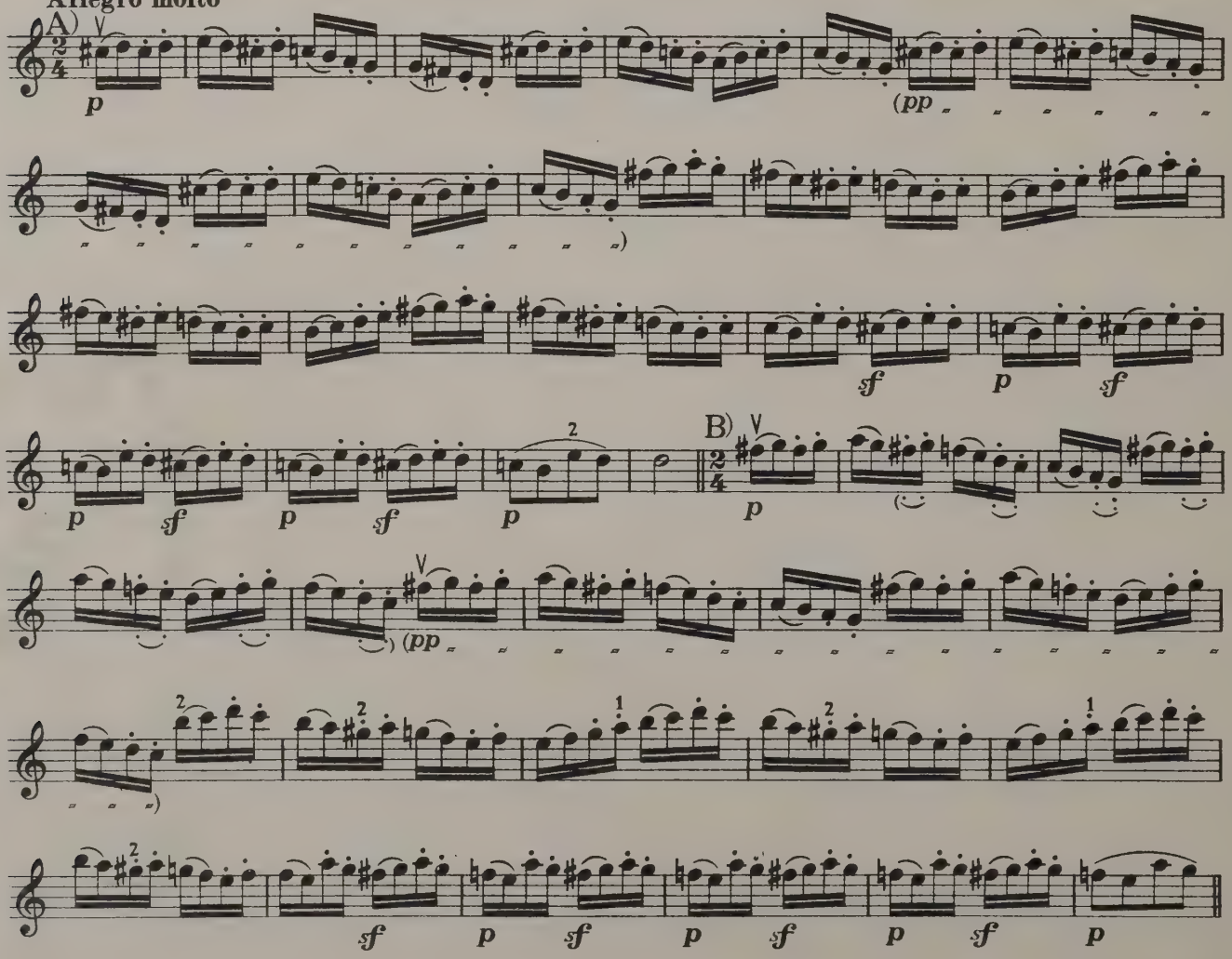
1. SATZ
Allegro





LETZTER SATZ

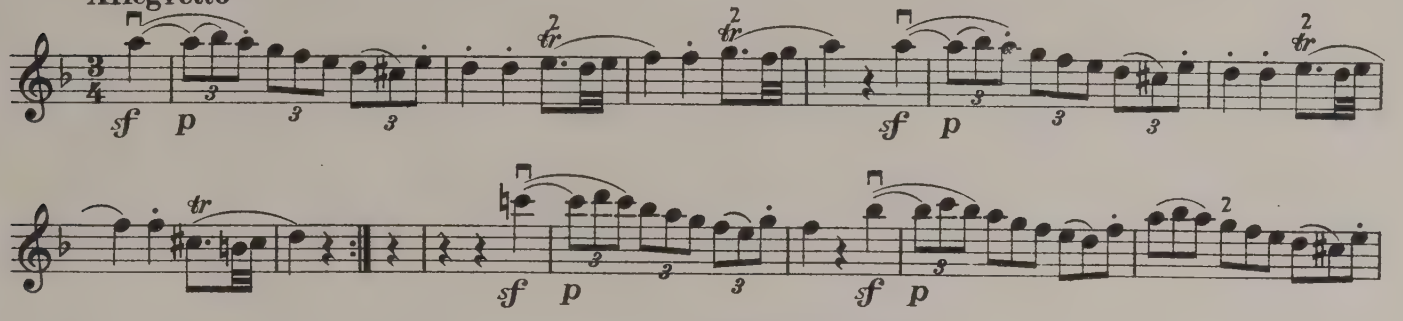
Allegro molto



33 Mozart: Quartett *D – Re – D* (Peters 18 – Köchel 499)

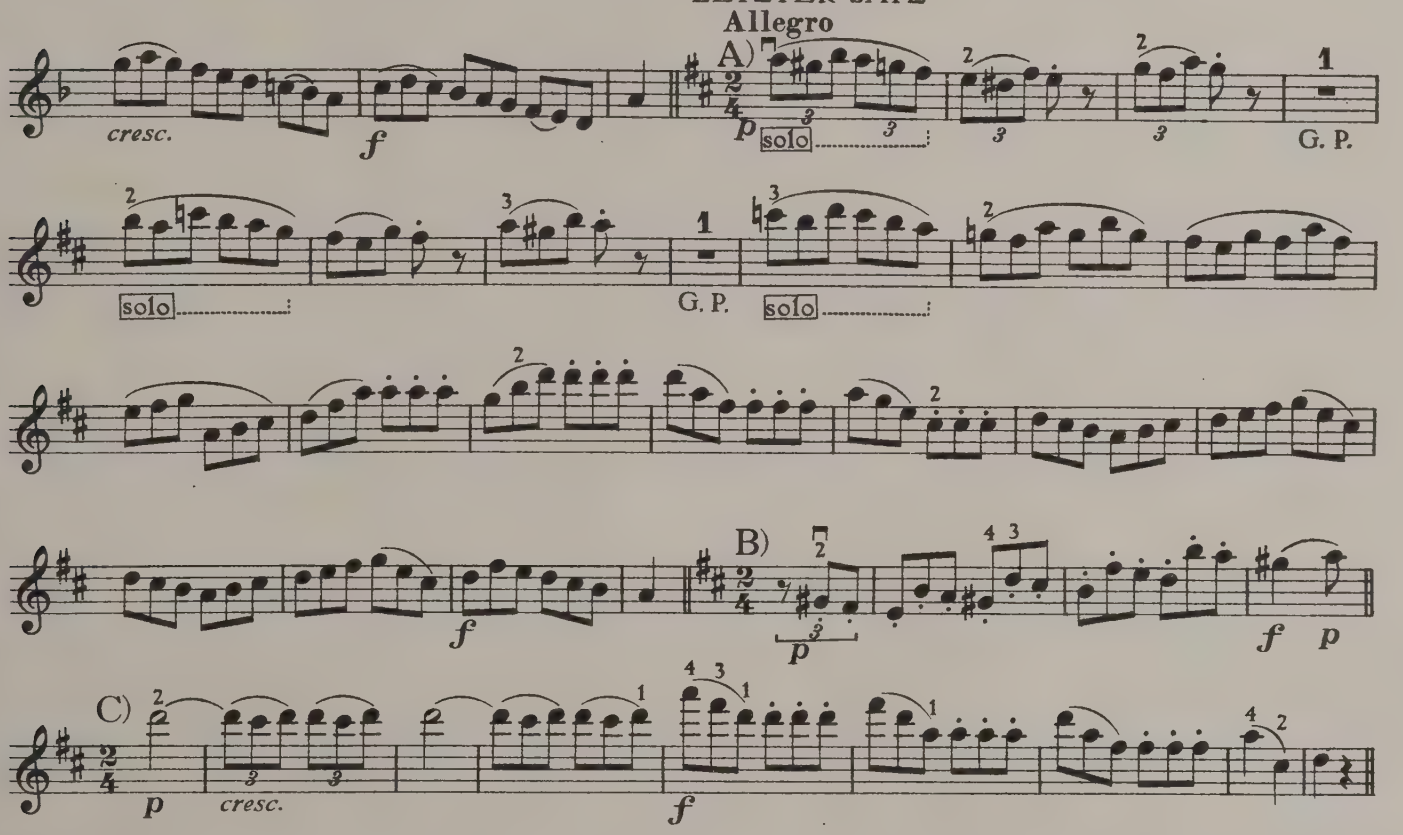
2. SATZ (Menuetto-Trio)

Allegretto



LETZTER SATZ

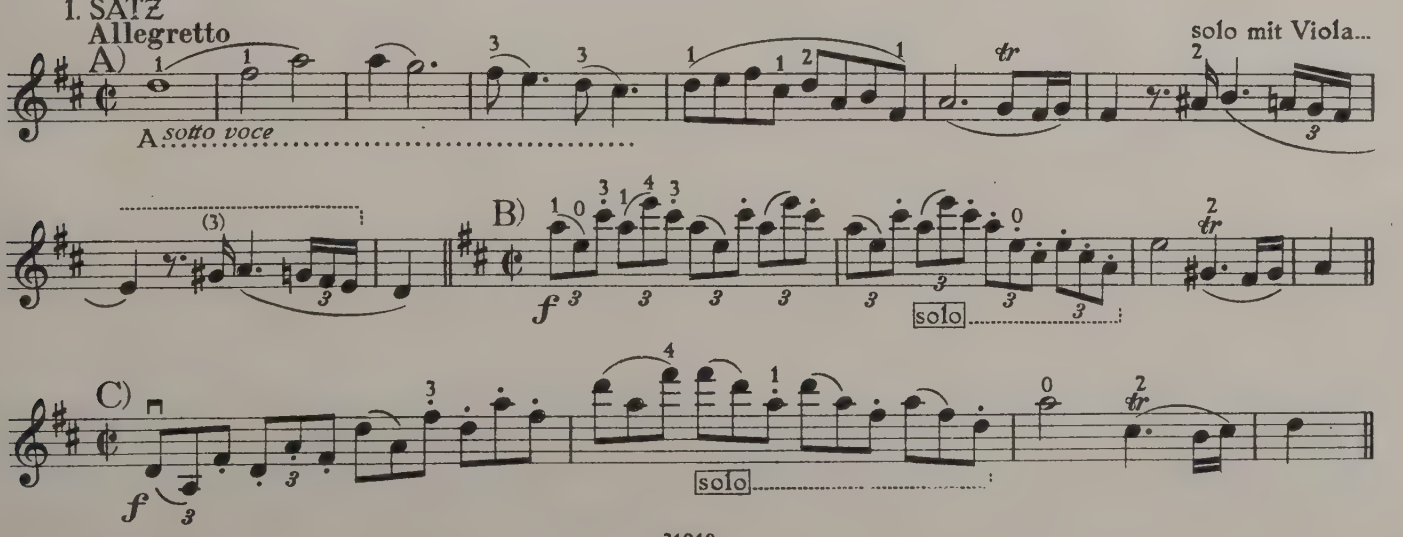
Allegro



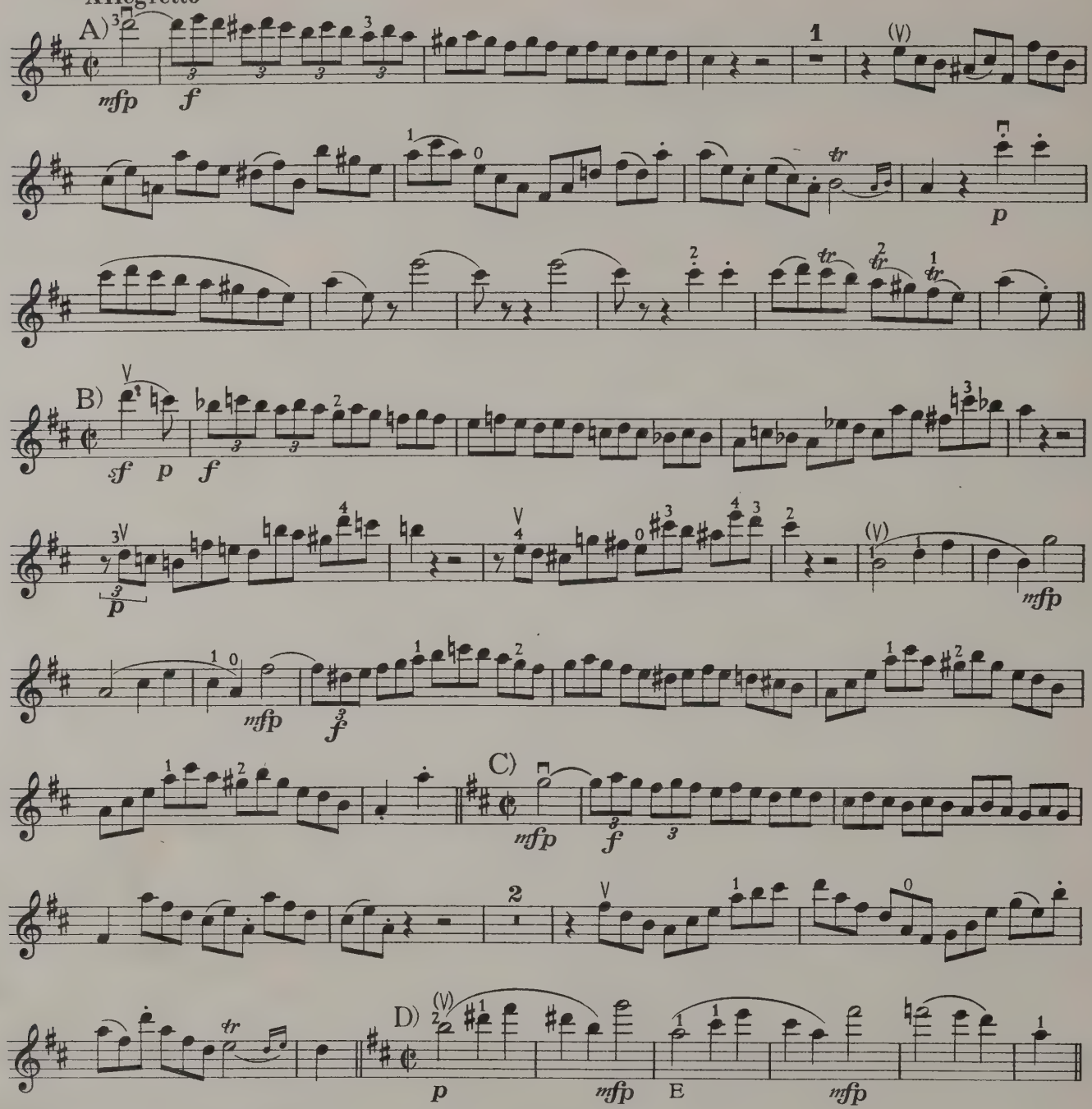
34 Mozart: Quartett *D – Re – D* (Peters 21 – Köchel 575)

1. SATZ

Allegretto

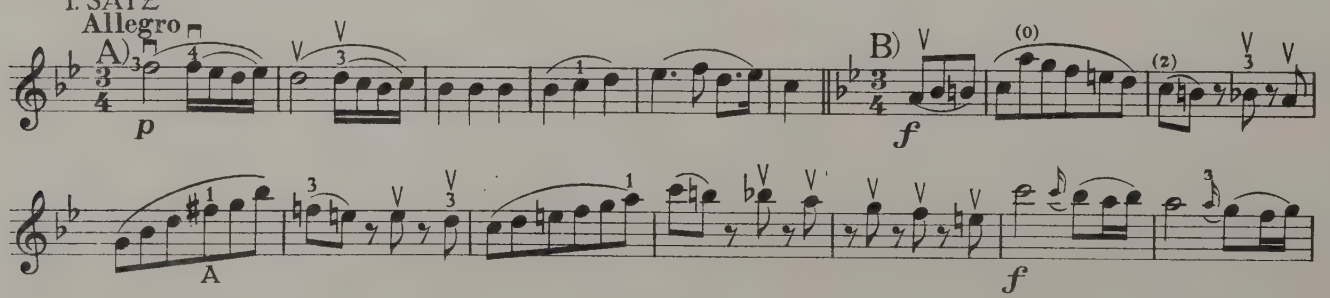


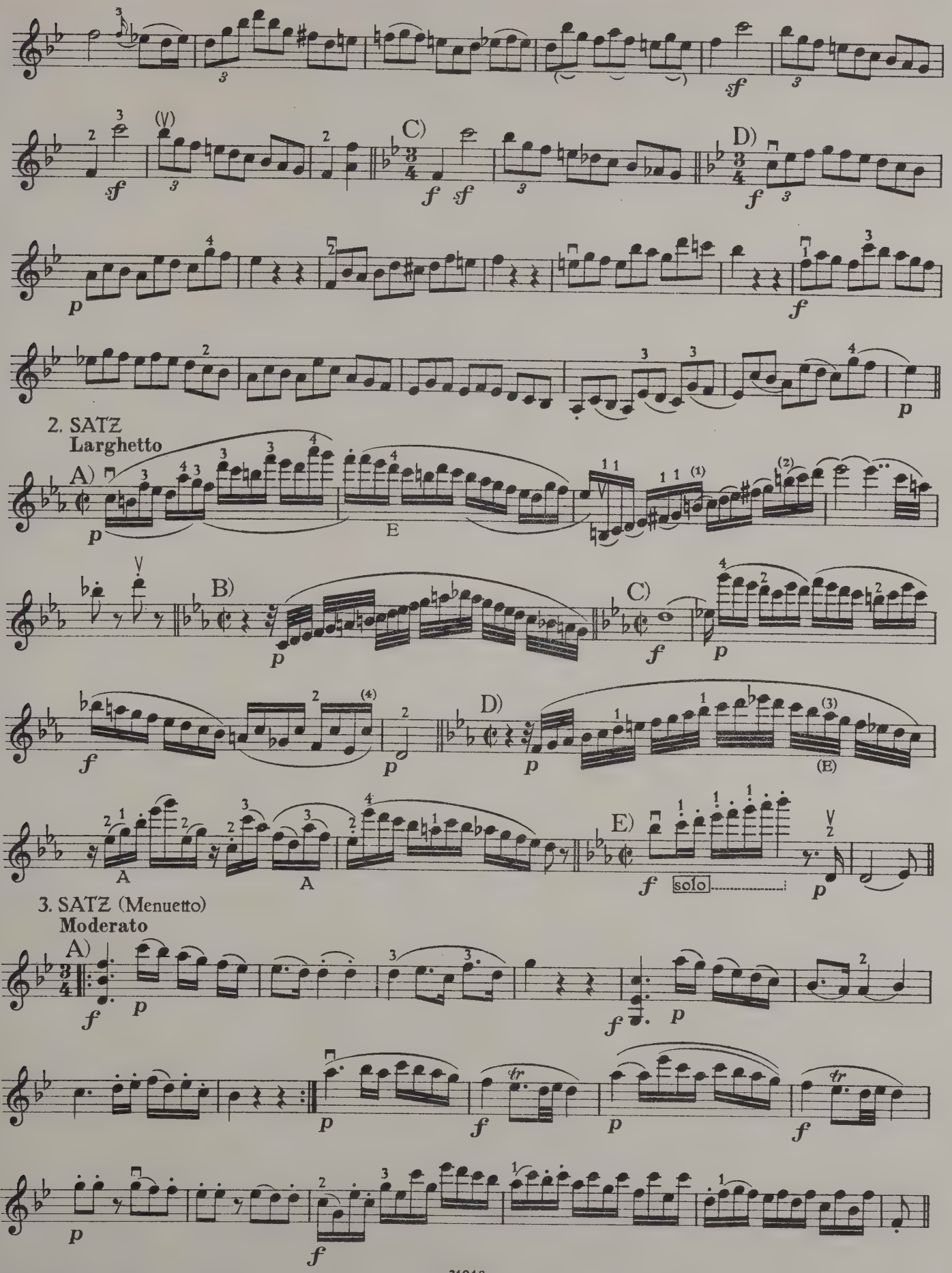
LETZTER SATZ
Allegretto

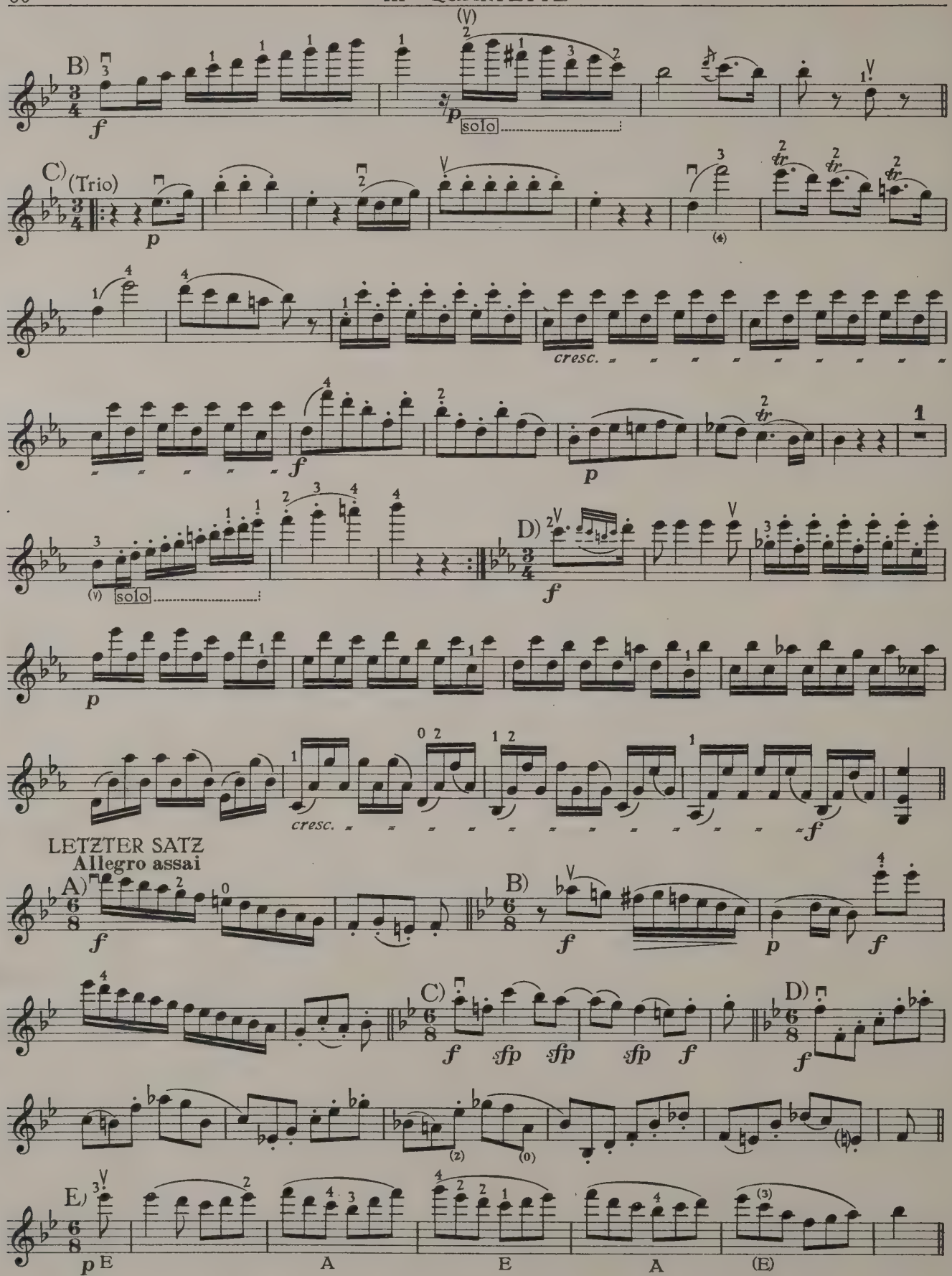


35 Mozart: Quartett *B – Sib – Bb* (Peters 22 – Köchel 589)

1. SATZ
Allegro



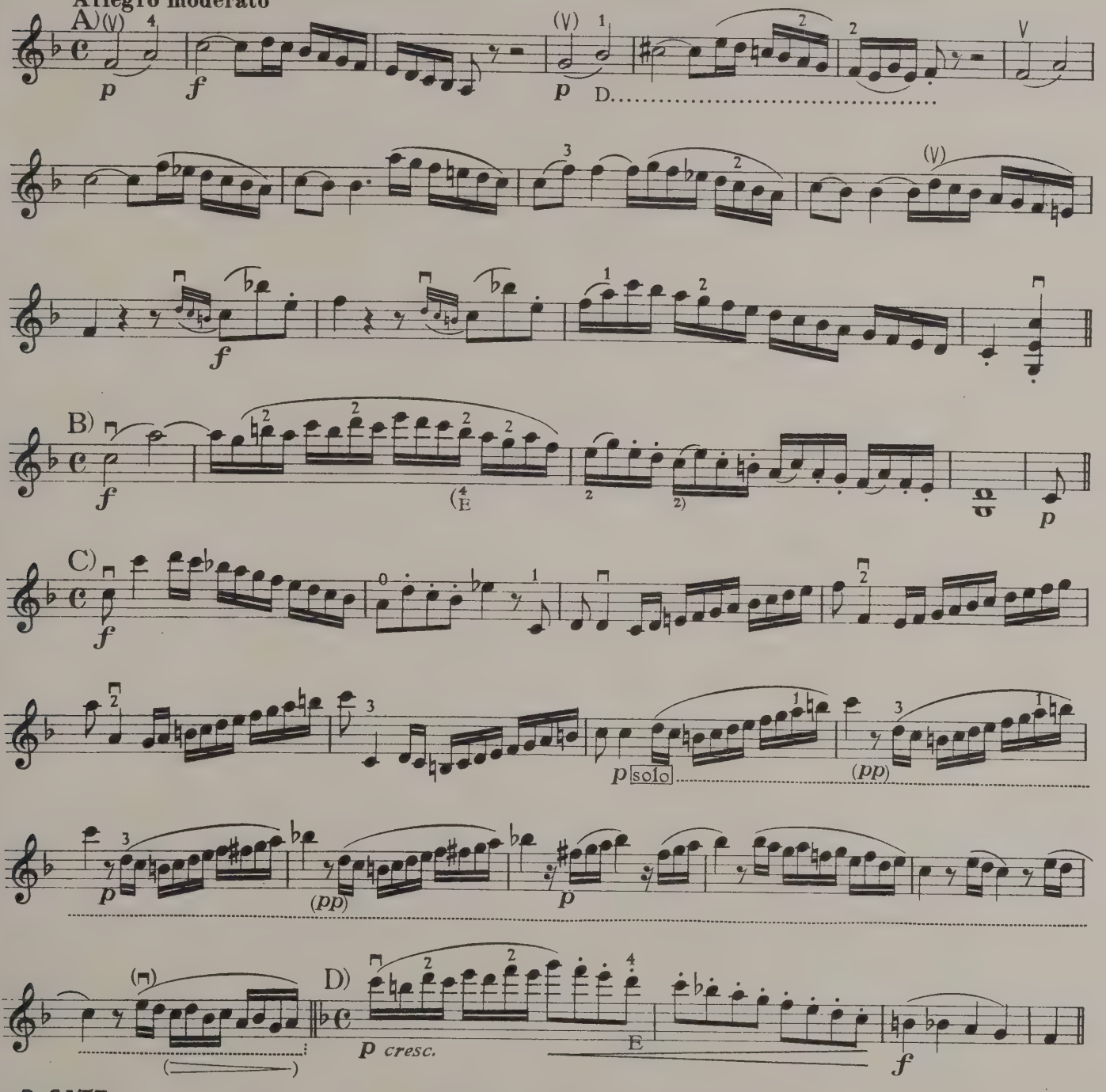

C)
D)
2. SATZ
Larghetto
A)
E
B)
C)
D)
(E)
A
A
E)
solo
3. SATZ (Menuetto)
Moderato
A)


B)
C) (Trio)
cresc.
D)
solo
LETZTER SATZ
Allegro assai
A)
B)
C)
D)
E)
p E
A
E
A
(E)

36 Mozart: Quartett *F – Fa – F* (Peters 23 – Köchel 590)

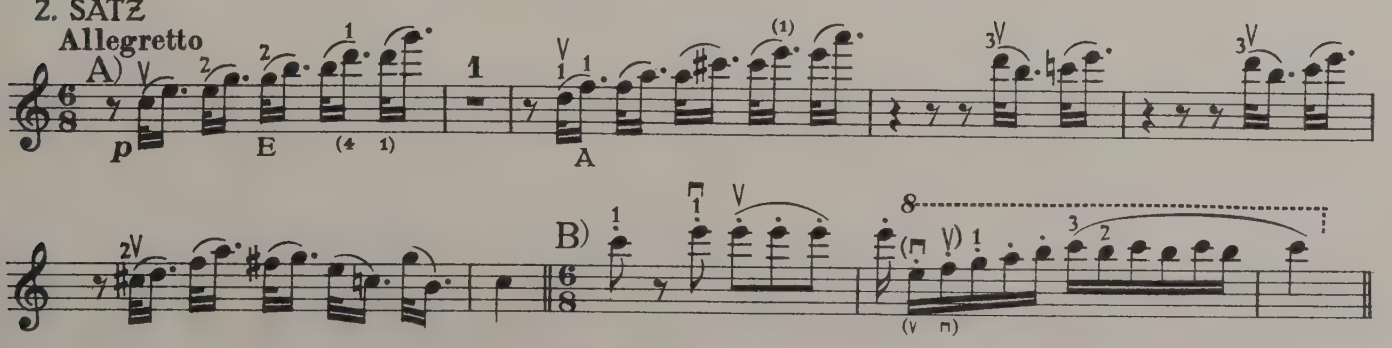
1. SATZ

Allegro moderato



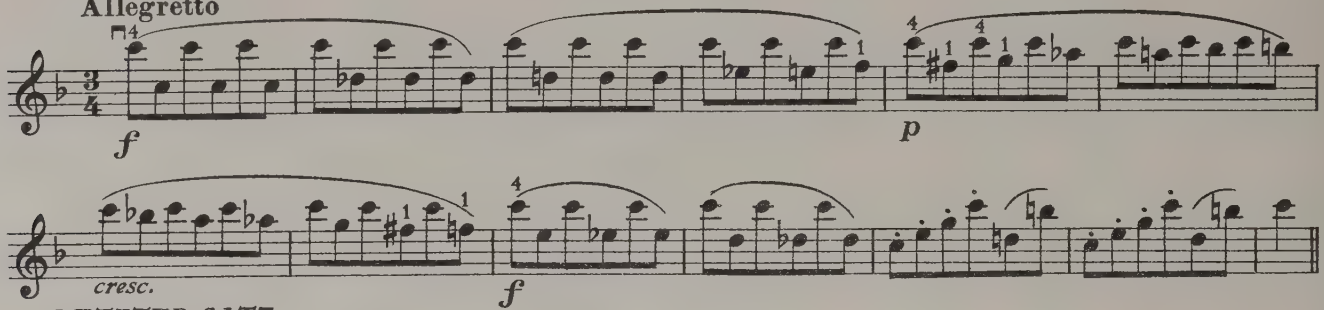
2. SATZ

Allegretto



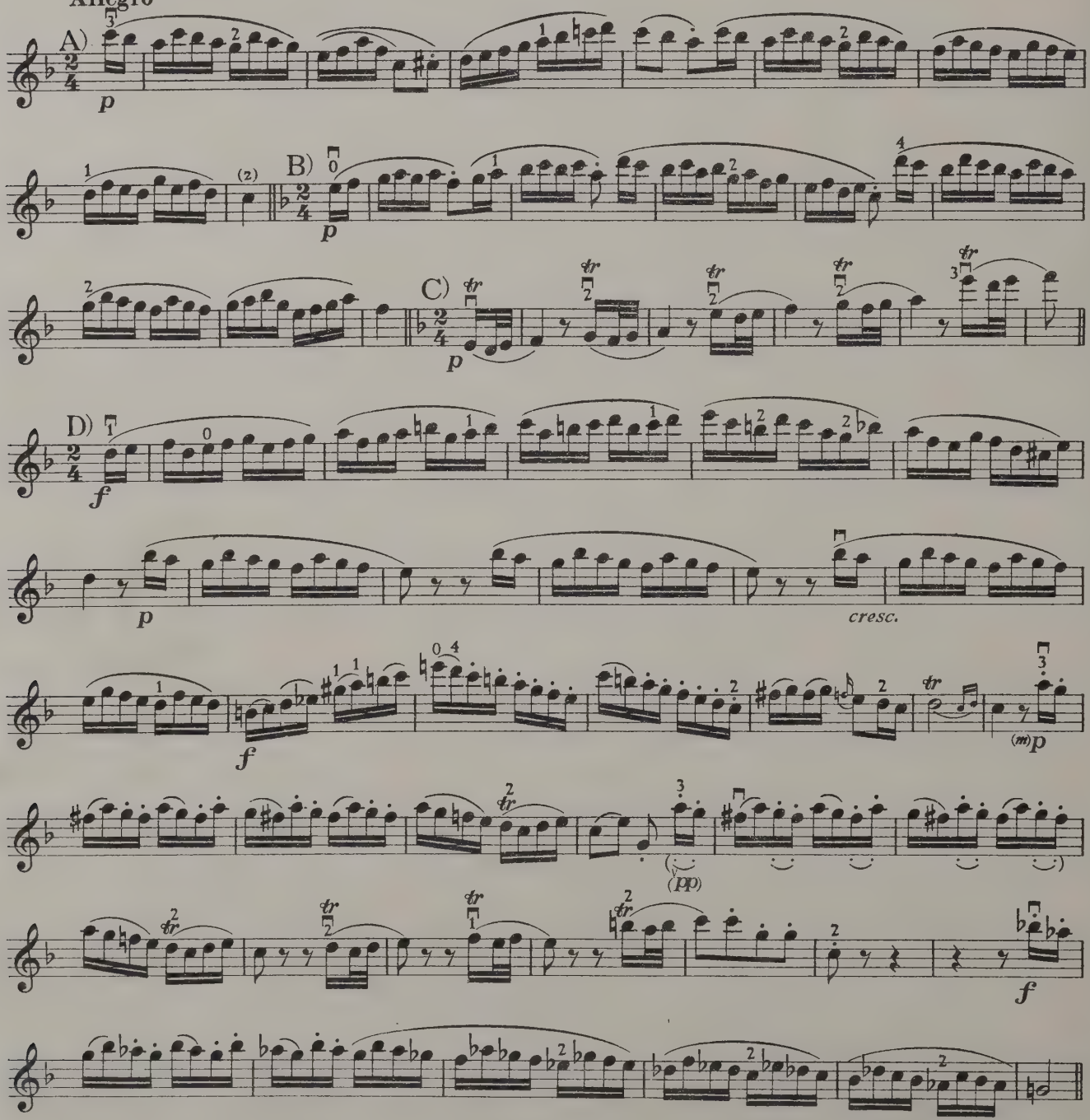
3. SATZ (Menuetto)

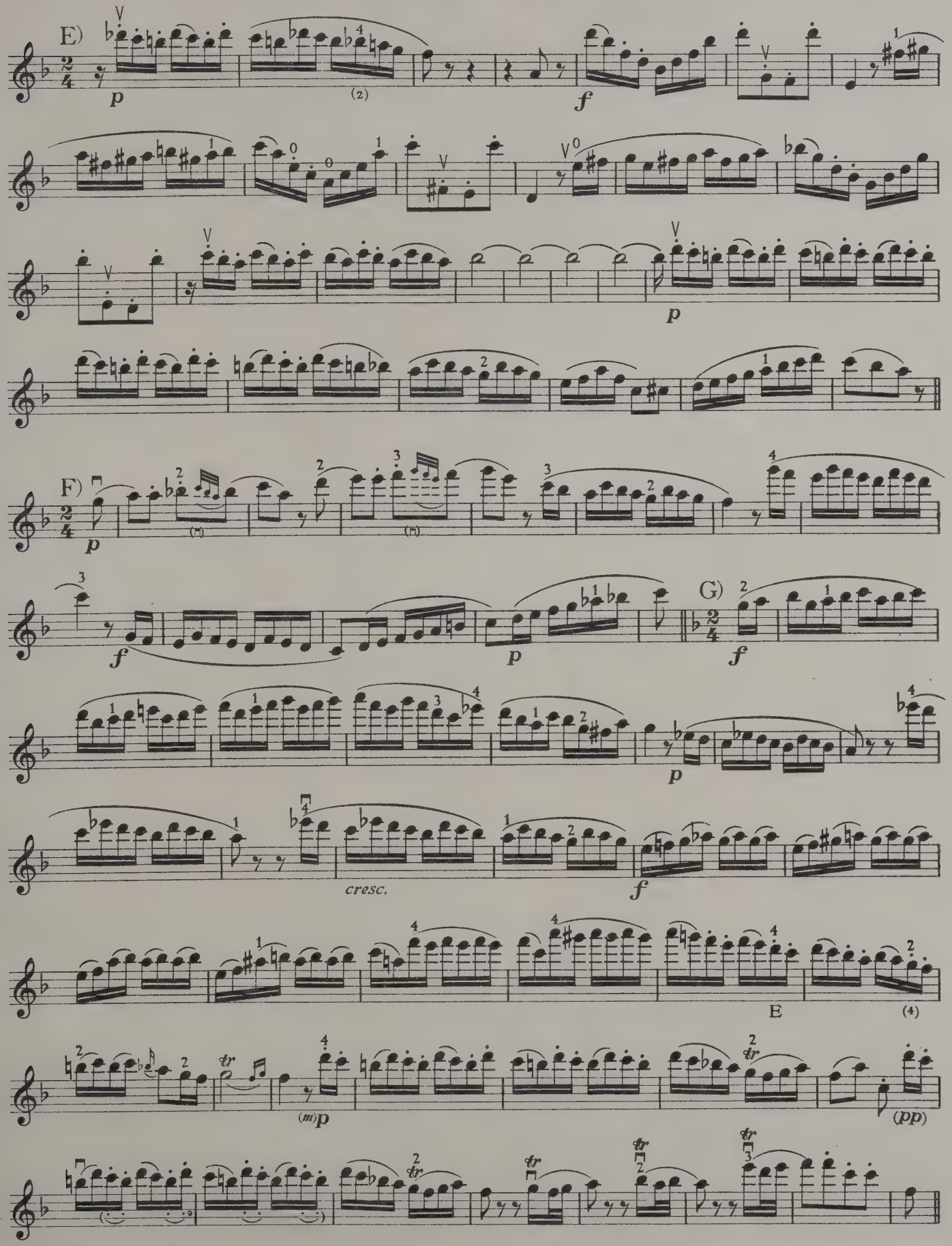
Allegretto



LETZTER SATZ

Allegro

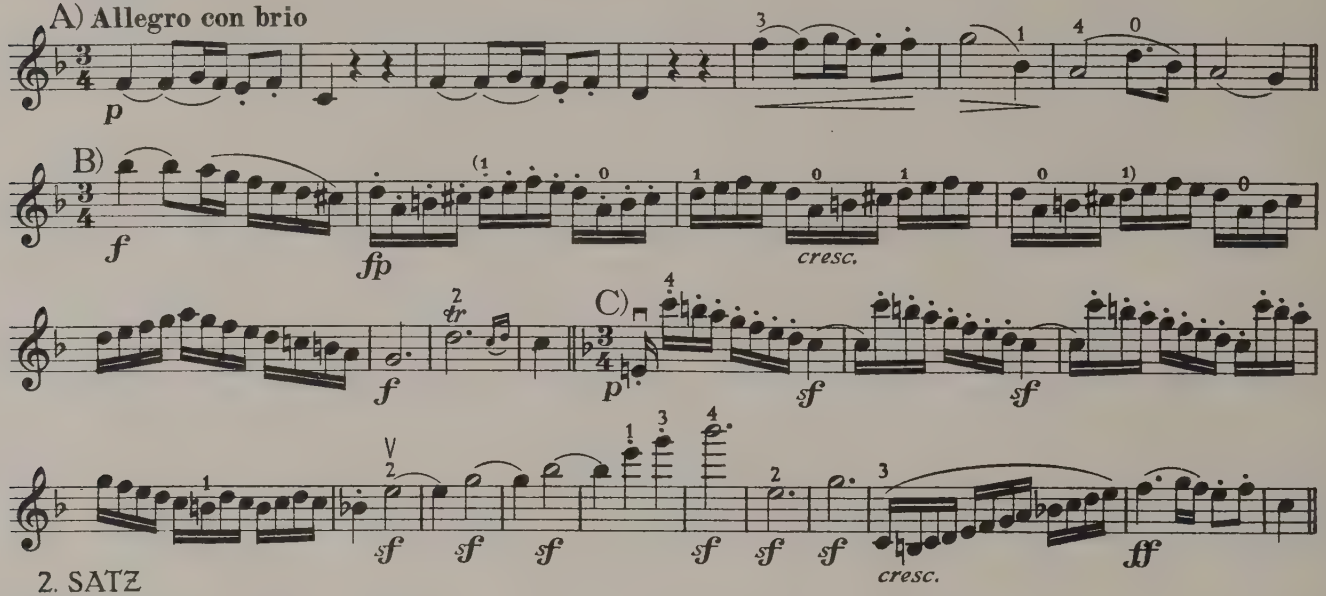



E)
p
(2)
f
p
F)
p
(m)
(m)
f
p
G)
f
p
cresc.
f
E
(4)
(m)p
(pp)

37 Beethoven: Quartett No. 1 *F – Fa – F* Op. 18 No. 1

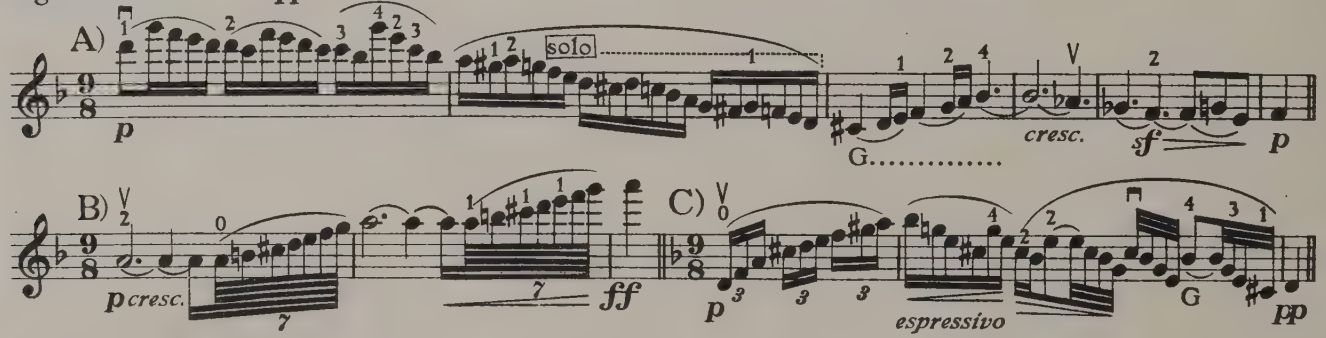
1. SATZ

A) **Allegro con brio**



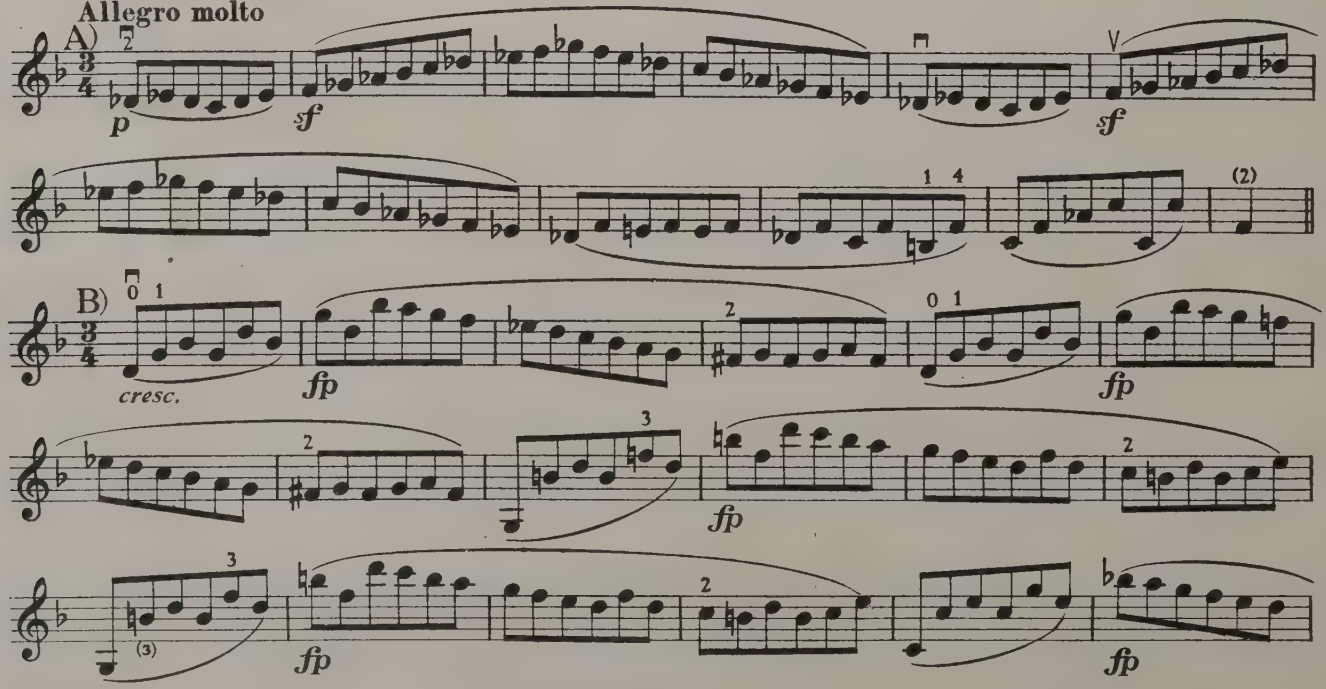
2. SATZ

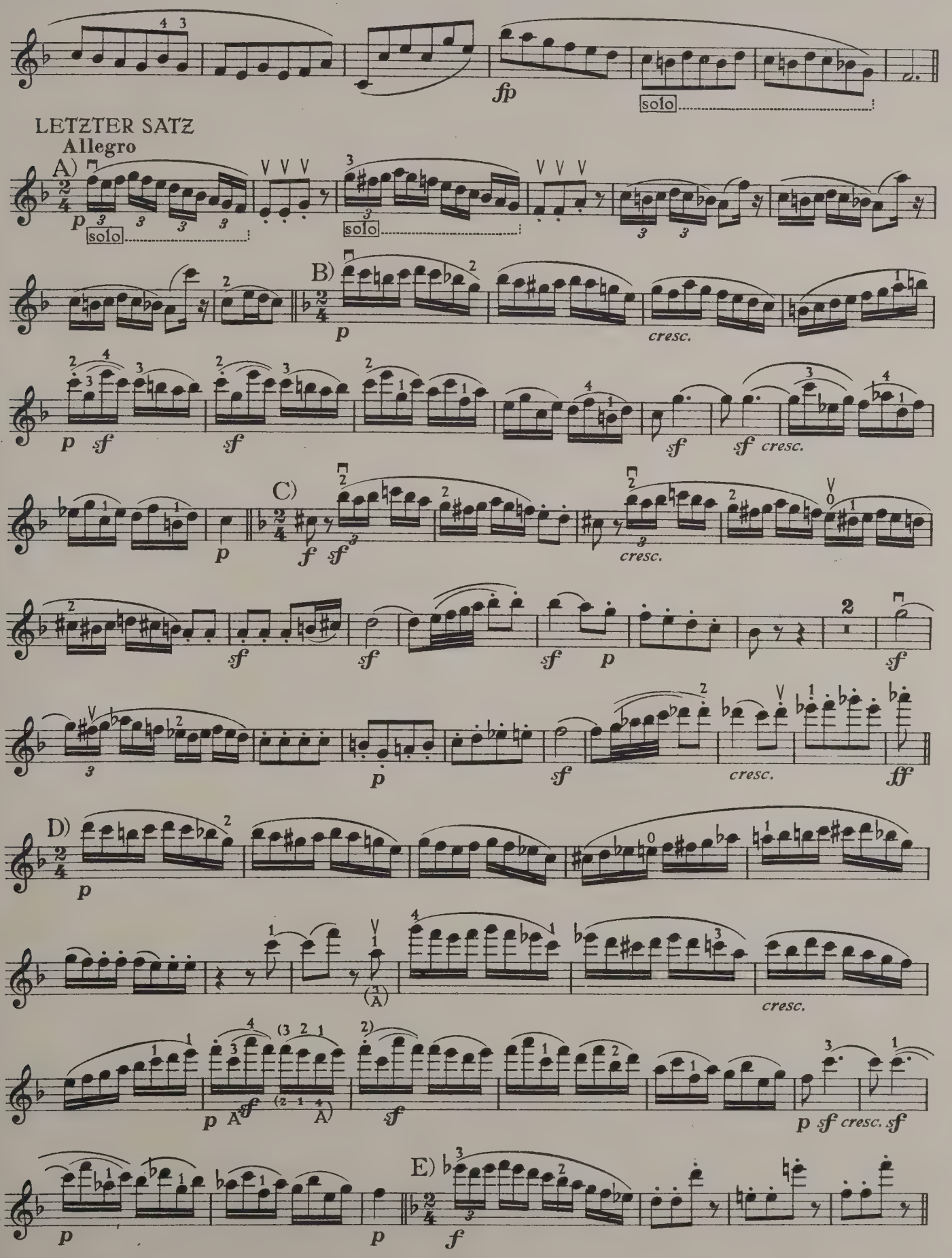
Adagio affettuoso ed appassionato



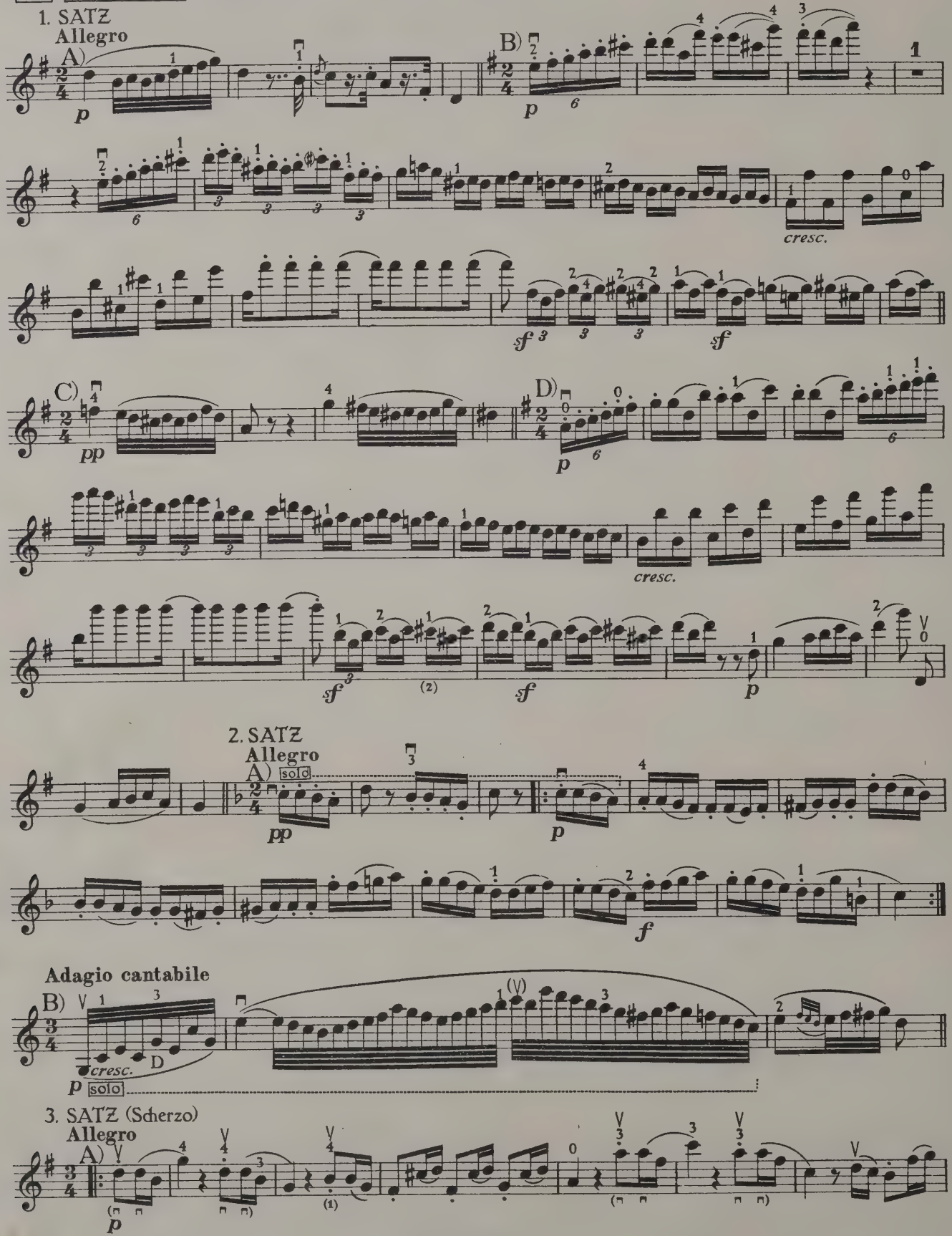
3. SATZ (Scherzo–Trio)

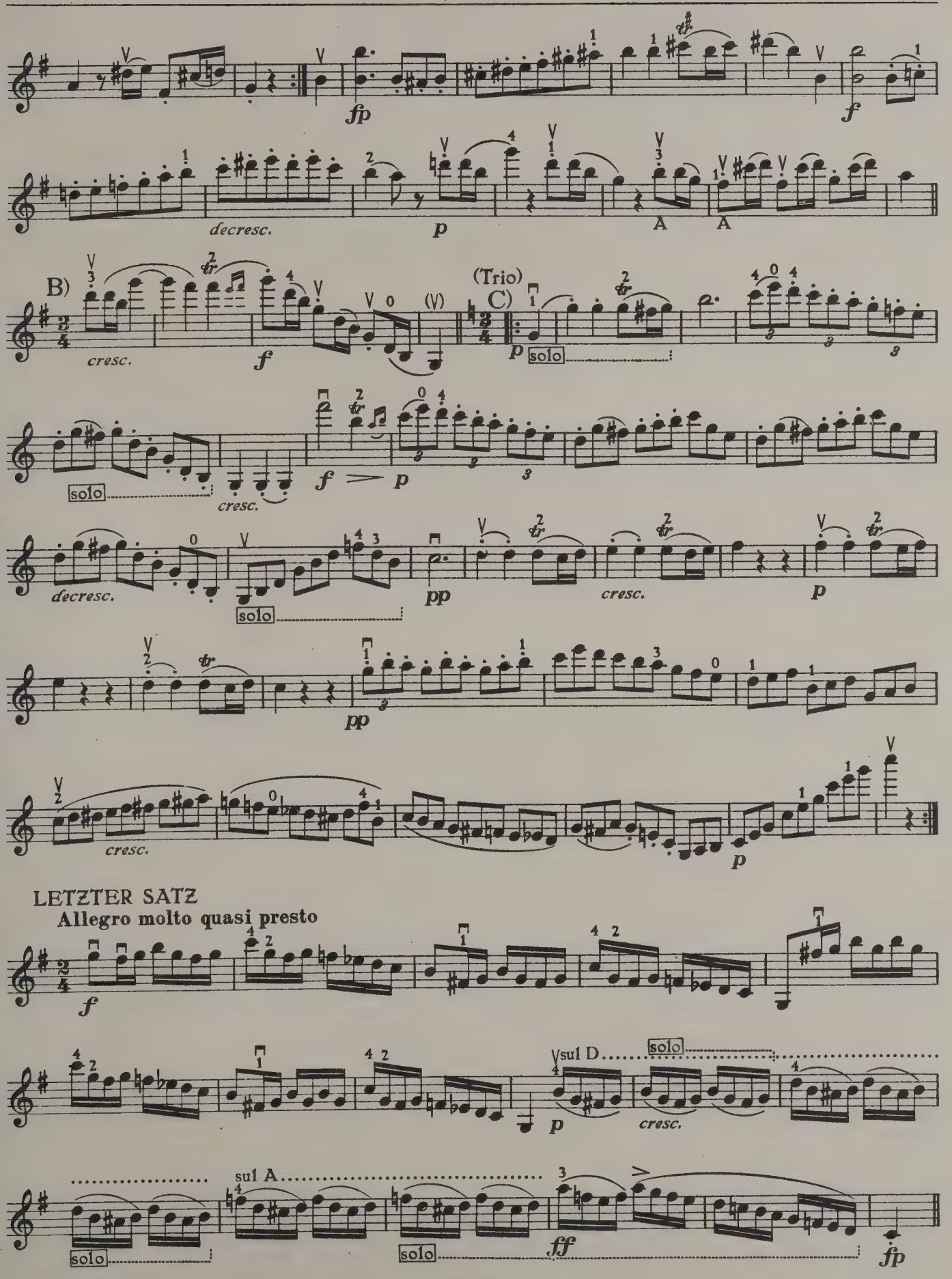
Allegro molto



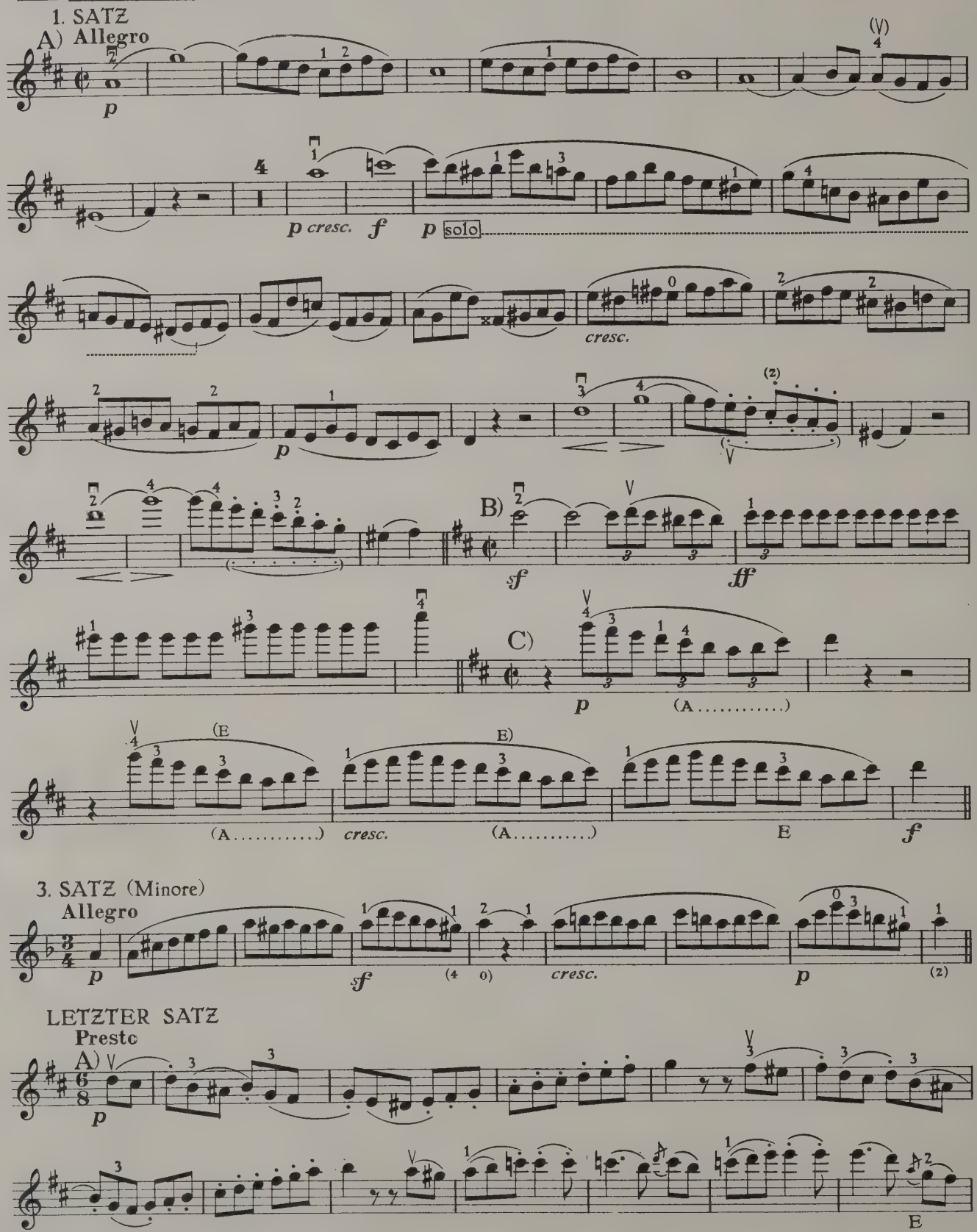

fp
solo
LETZTER SATZ
Allegro
A)
p
solo
solo
B)
p
cresc.
p sf
sf
sf
sf cresc.
C)
p
f sf
cresc.
sf
sf
sf p
sf
p
cresc.
ff
D)
p
cresc.
p A sf
sf
p sf cresc. sf
E)
p
p
f

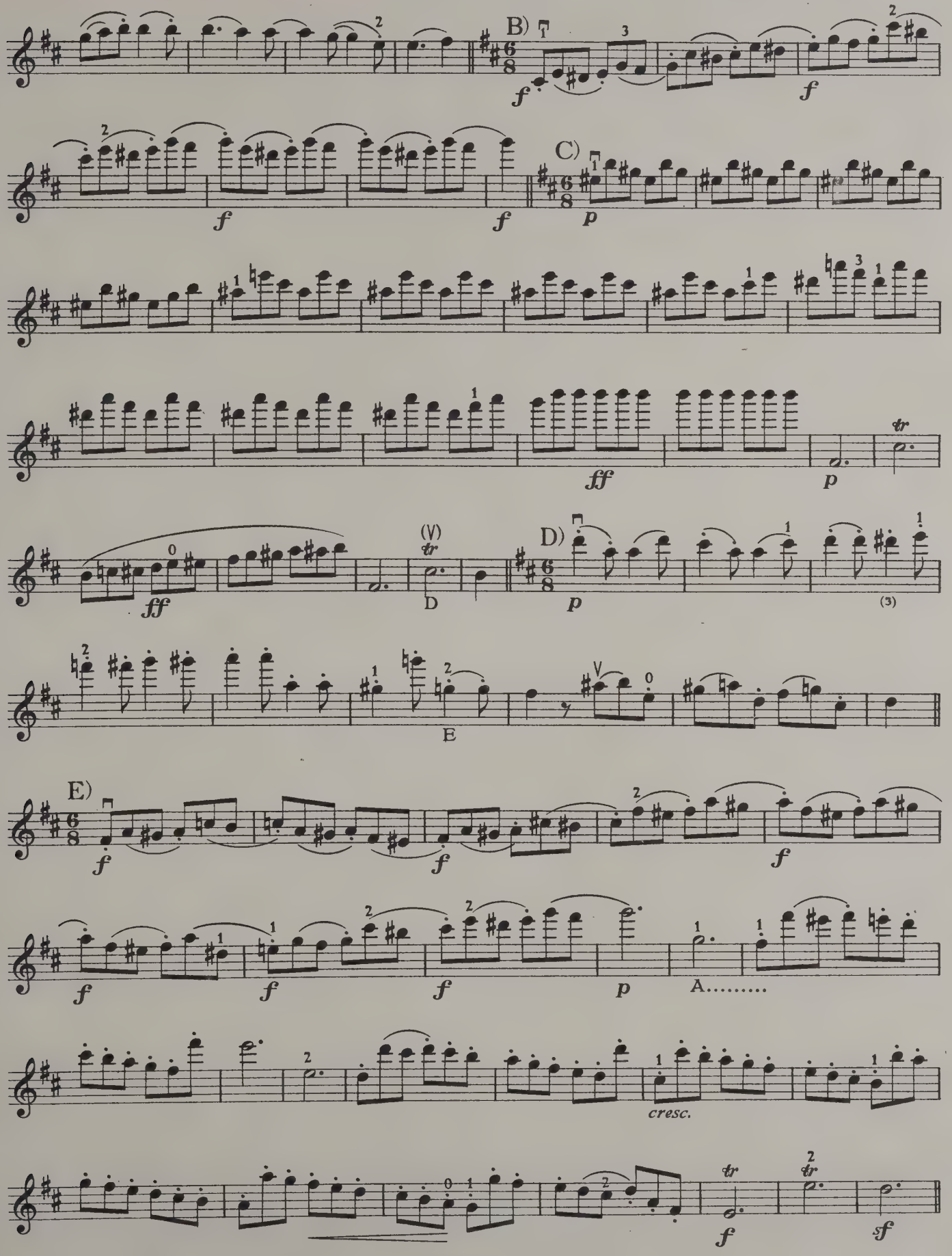
38 Beethoven: Quartett No. 2 *G – Sol – G* Op. 18 No. 2




fp
f
decresc.
p
A
A
B)
cresc.
f
(Trio)
C)
p
solo
solo
f
p
cresc.
decresc.
solo
pp
cresc.
p
pp
cresc.
p
LETZTER SATZ
Allegro molto quasi presto
f
sul D
solo
p
cresc.
sul A
solo
solo
ff
fp

39 Beethoven: Quartett No. 3 *D~Re~D* Op. 18 No. 3

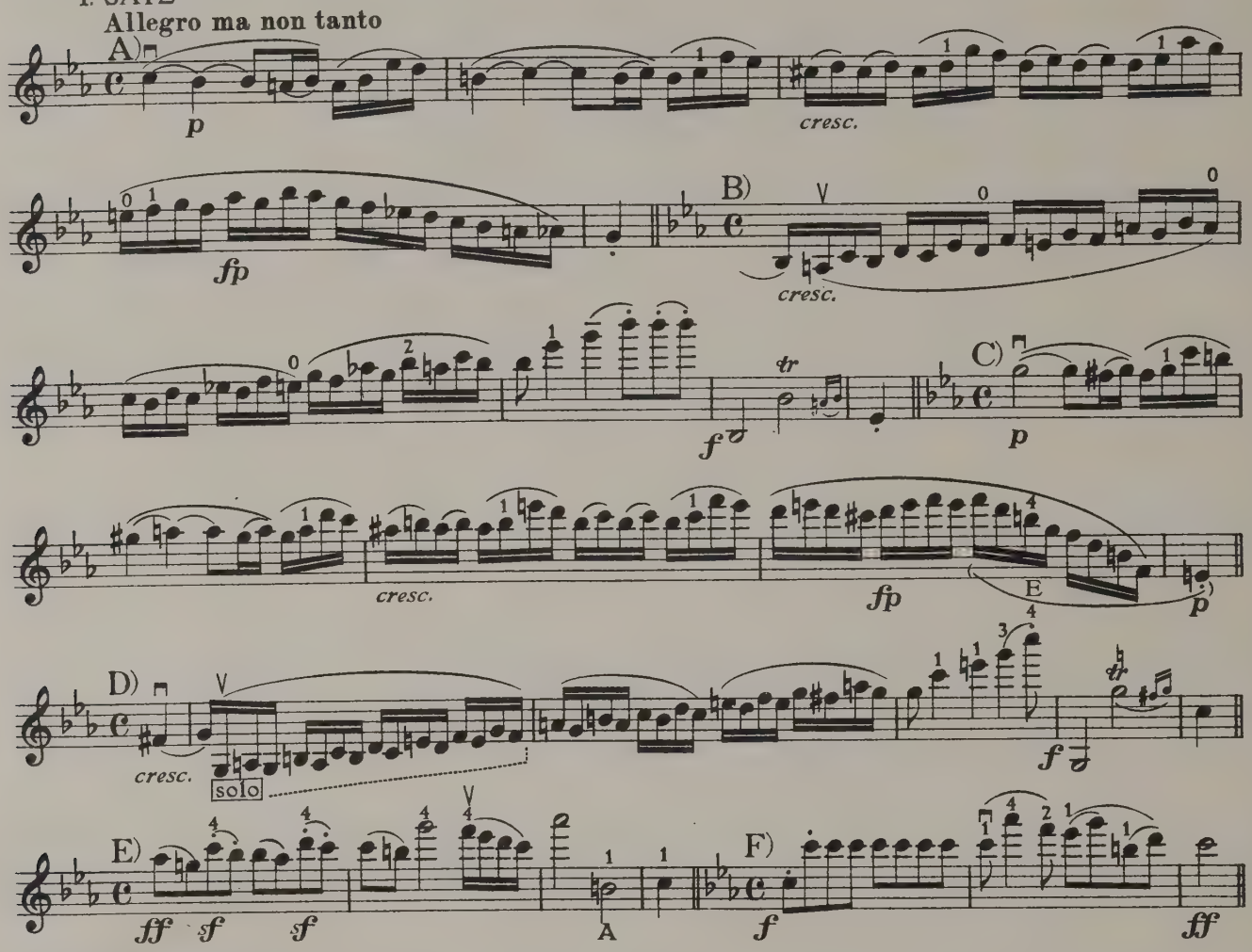



B)
C)
D)
E)
A.....
cresc.

40 Beethoven: Quartett No. 4 *c – ut – c* Op. 18 No. 4

1. SATZ

Allegro ma non tanto

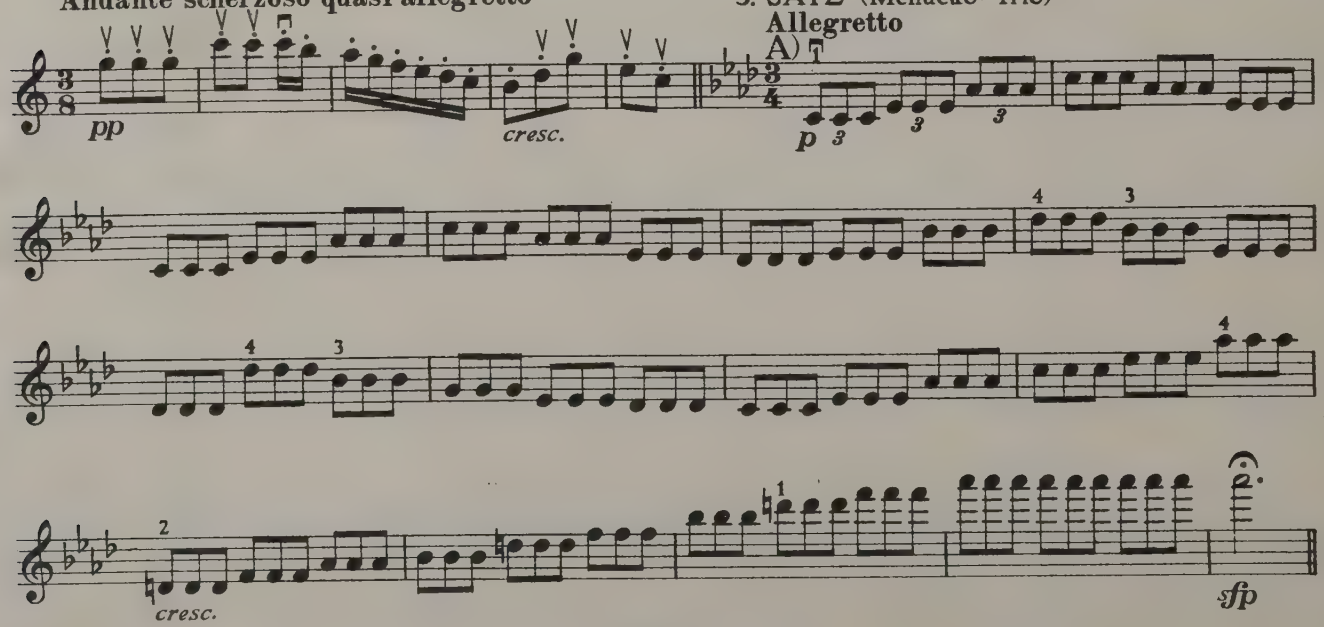


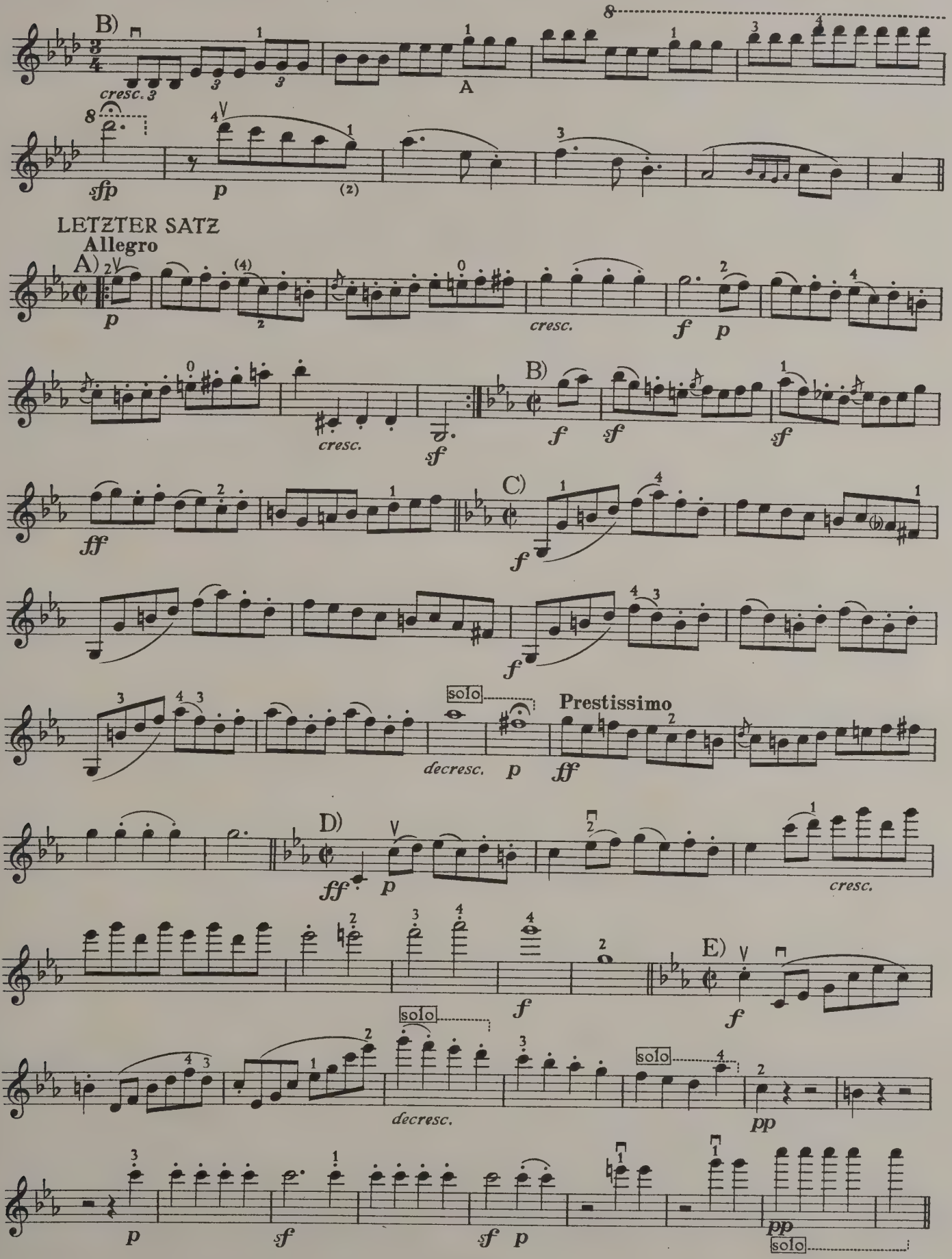
2. SATZ (Scherzo)

Andante scherzoso quasi allegretto

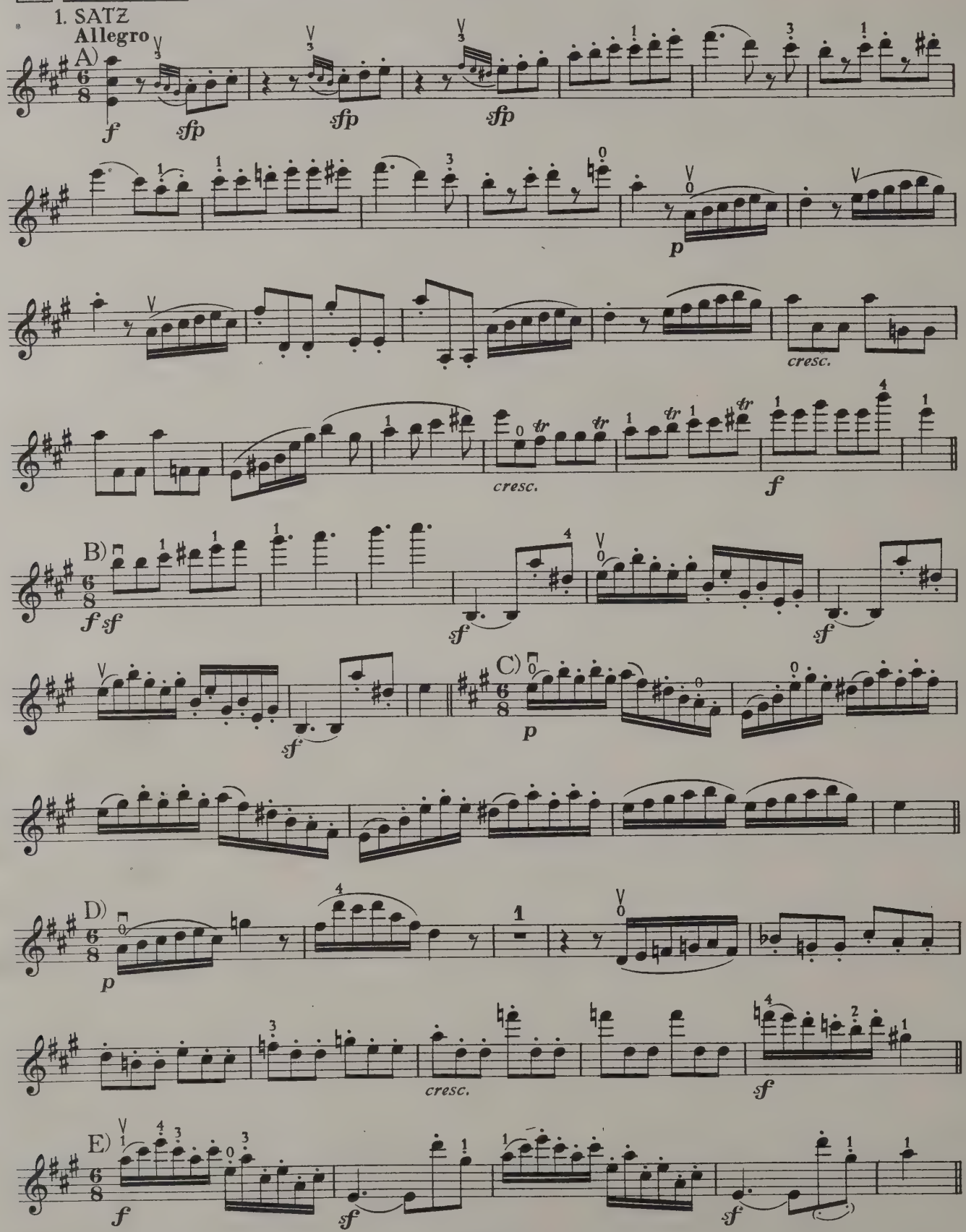
3. SATZ (Menuetto–Trio)

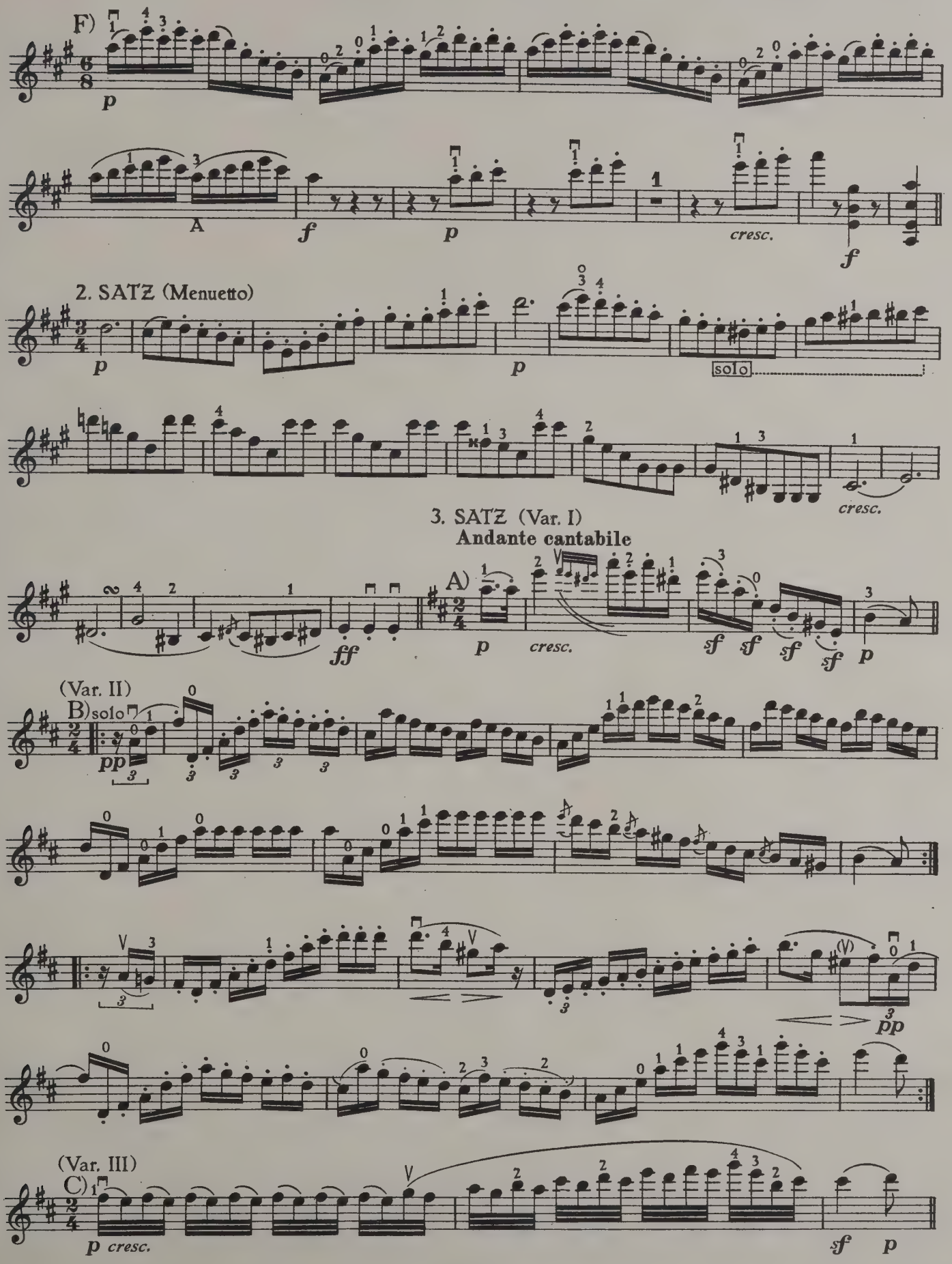
Allegretto



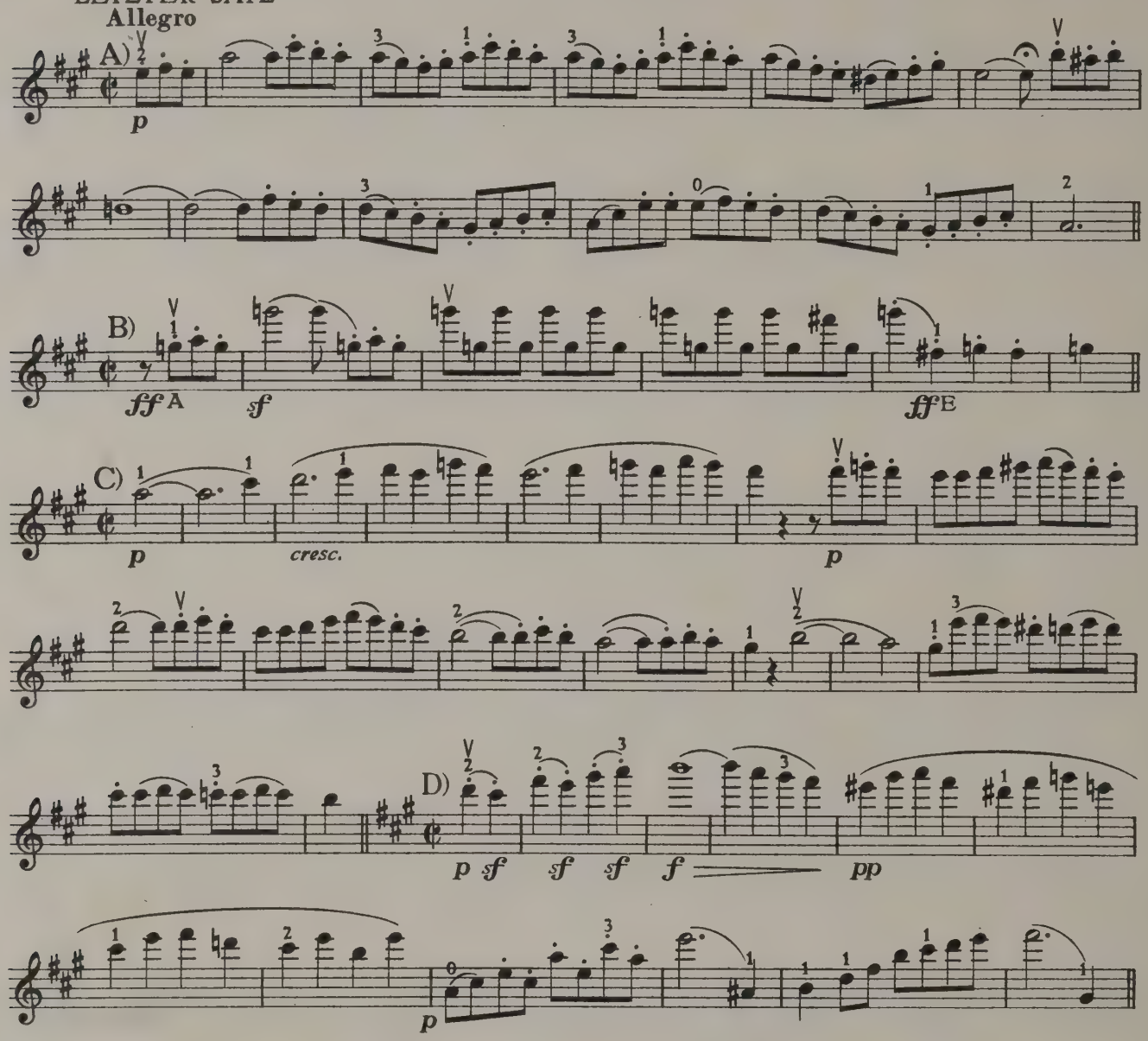

B)
cresc.
A
sfp
p
(2)
LETZTER SATZ
Allegro
A)
p
cresc.
f p
B)
cresc.
sf
f
sf
sf
C)
ff
f
f
solo
Prestissimo
decresc.
p
ff
D)
ff
p
cresc.
f
E)
f
solo
solo
decresc.
pp
p
sf
sf p
pp
solo

41 Beethoven: Quartett No 5 *A–La–A* Op. 18 No. 5



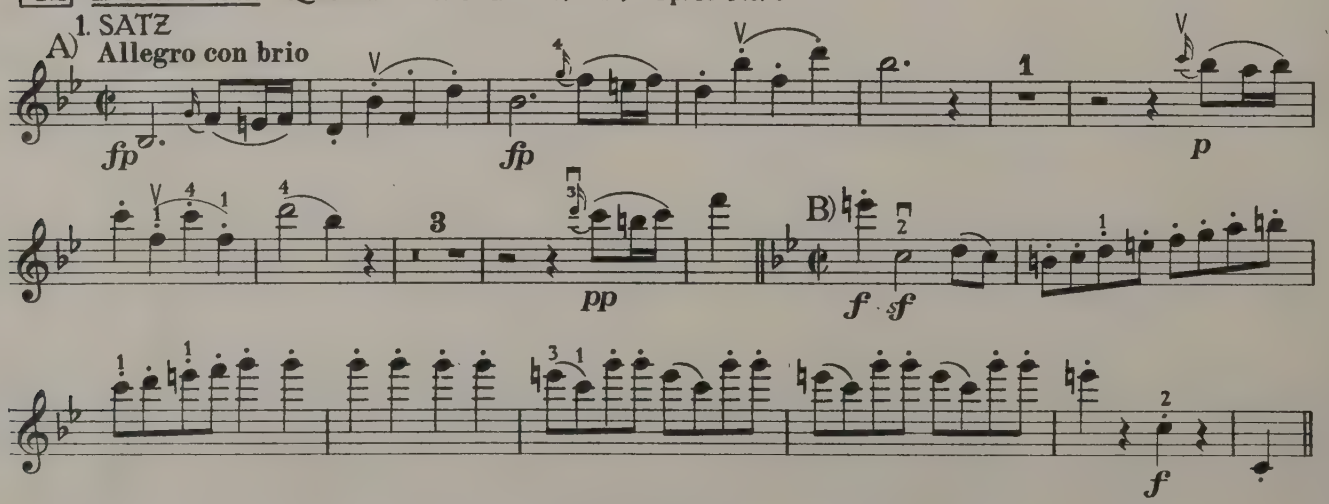

F)
p
A
f
p
cresc.
f
2. SATZ (Menuetto)
p
p
solo
cresc.
3. SATZ (Var. I)
Andante cantabile
A)
ff
p
cresc.
sf sf sf sf p
(Var. II)
B) solo
pp
pp
(Var. III)
C)
p cresc.
sf p

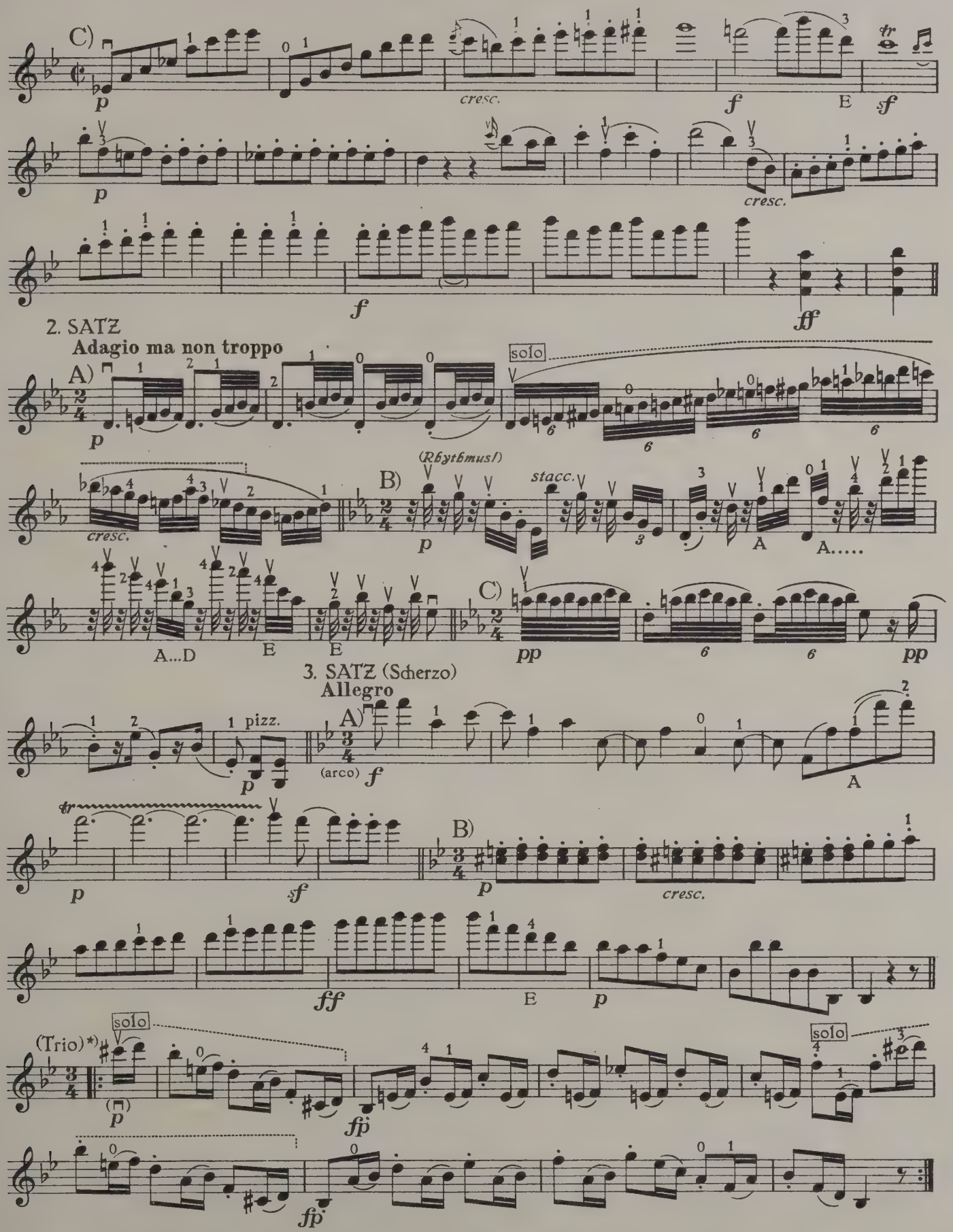
LETZTER SATZ
Allegro



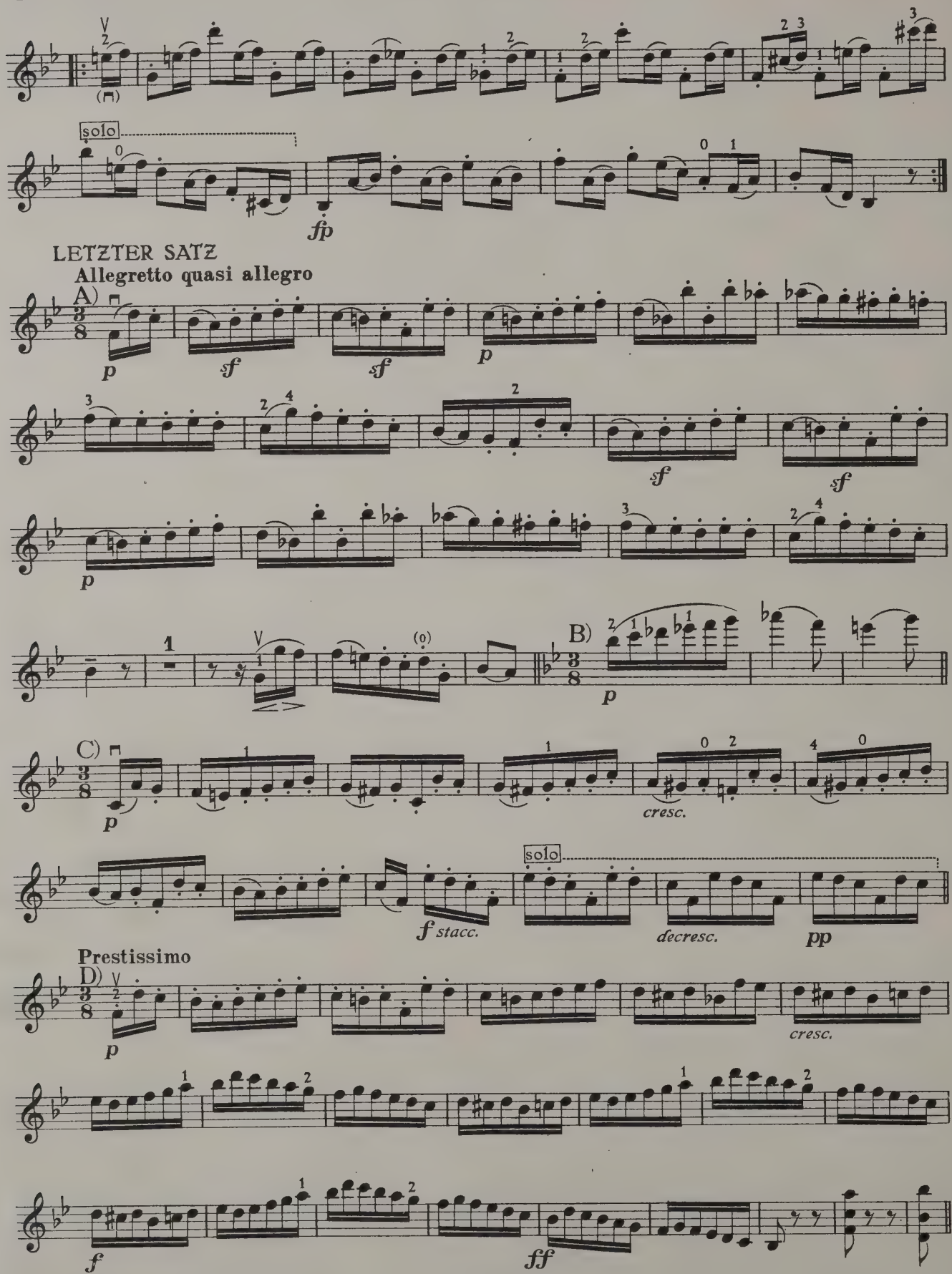
42 Beethoven: Quartett No. 6 *B – Sib – Bb* Op. 18 No. 6

1. SATZ
Allegro con brio





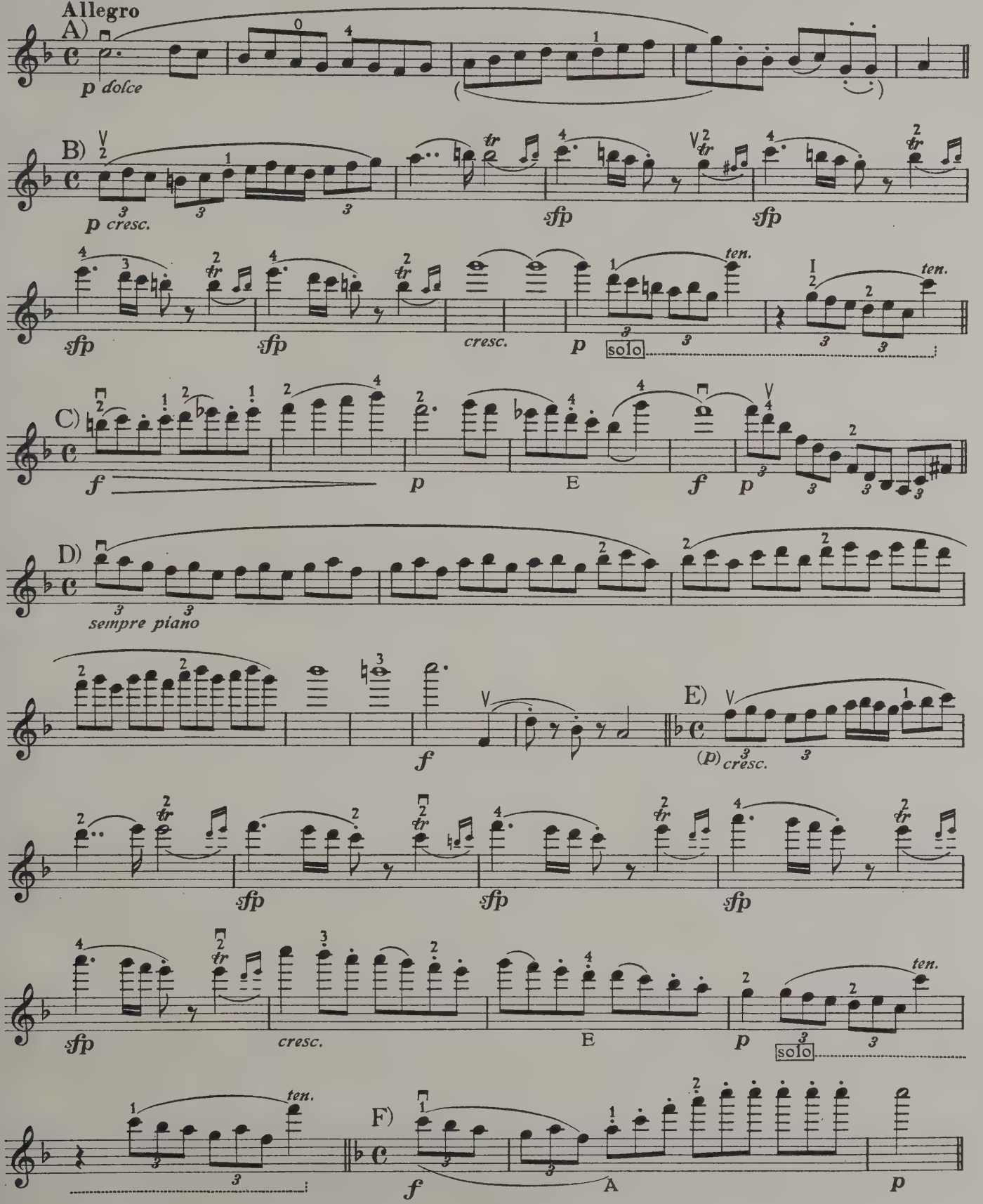
*) Im 1. Band enthalten: Handgelenk 138b | *) *Voir aussi Vol. I: Poignet* 138b | *) Also in Vol. I see: Wrist 138b


solo
fp
LETZTER SATZ
Allegretto quasi allegro
A)
p
sf
sf
p
sf
sf
p
B)
p
C)
p
cresc.
solo
f stacc.
decresc.
pp
Prestissimo
D)
p
cresc.
f
ff

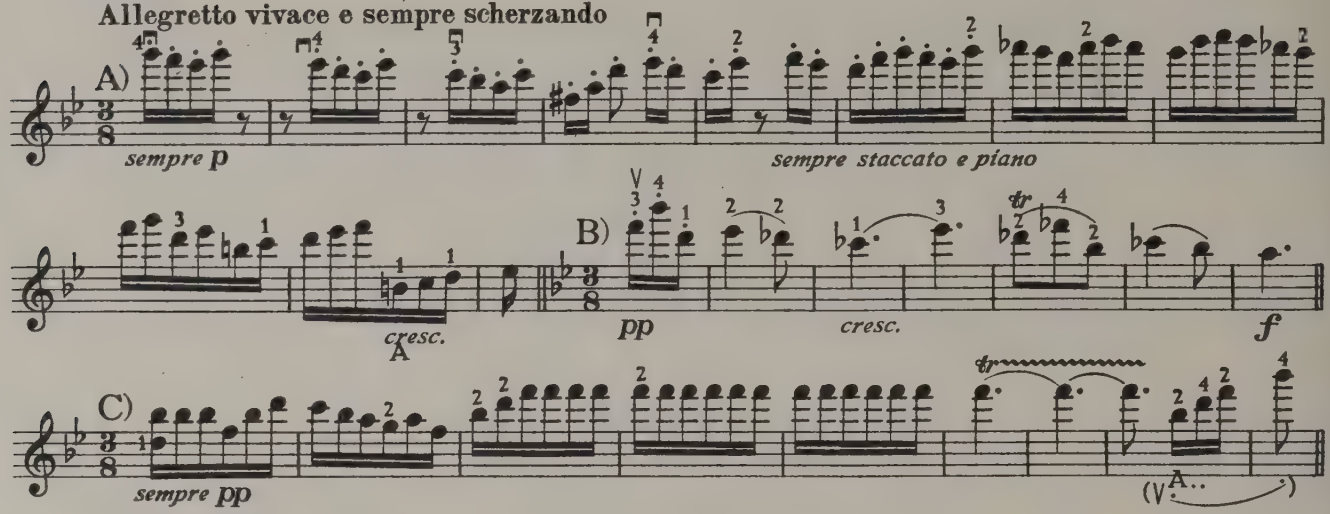
43 Beethoven: Quartett No. 7 *F–Fa–F* Op. 59 No. 1

1. SATZ

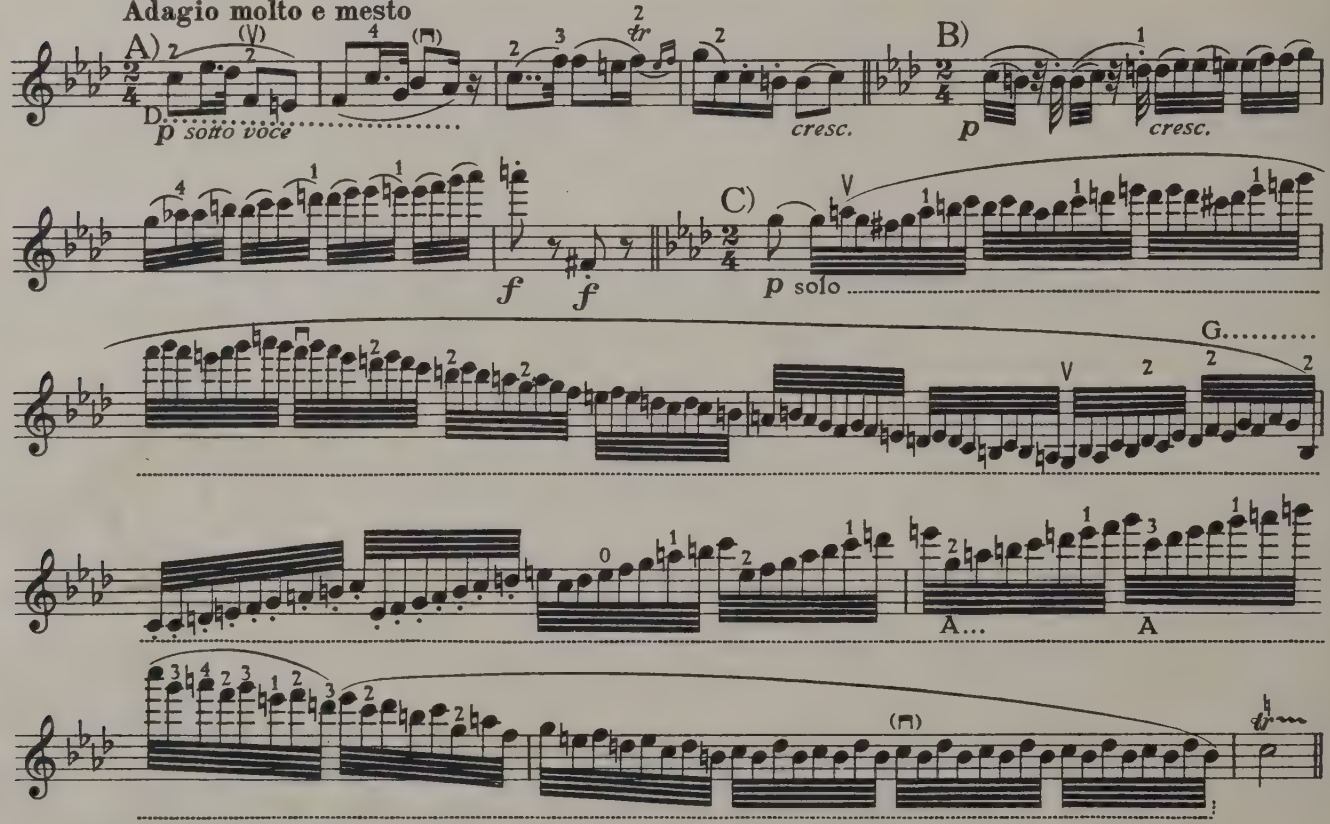
Allegro



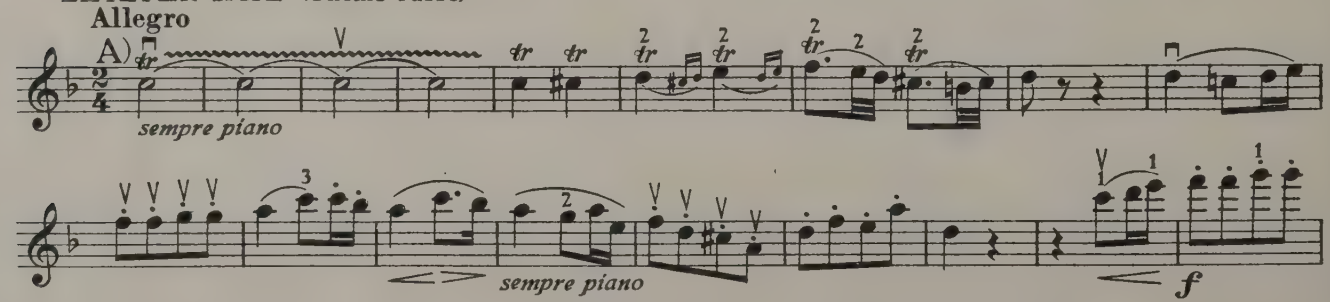
2. SATZ
Allegretto vivace e sempre scherzando

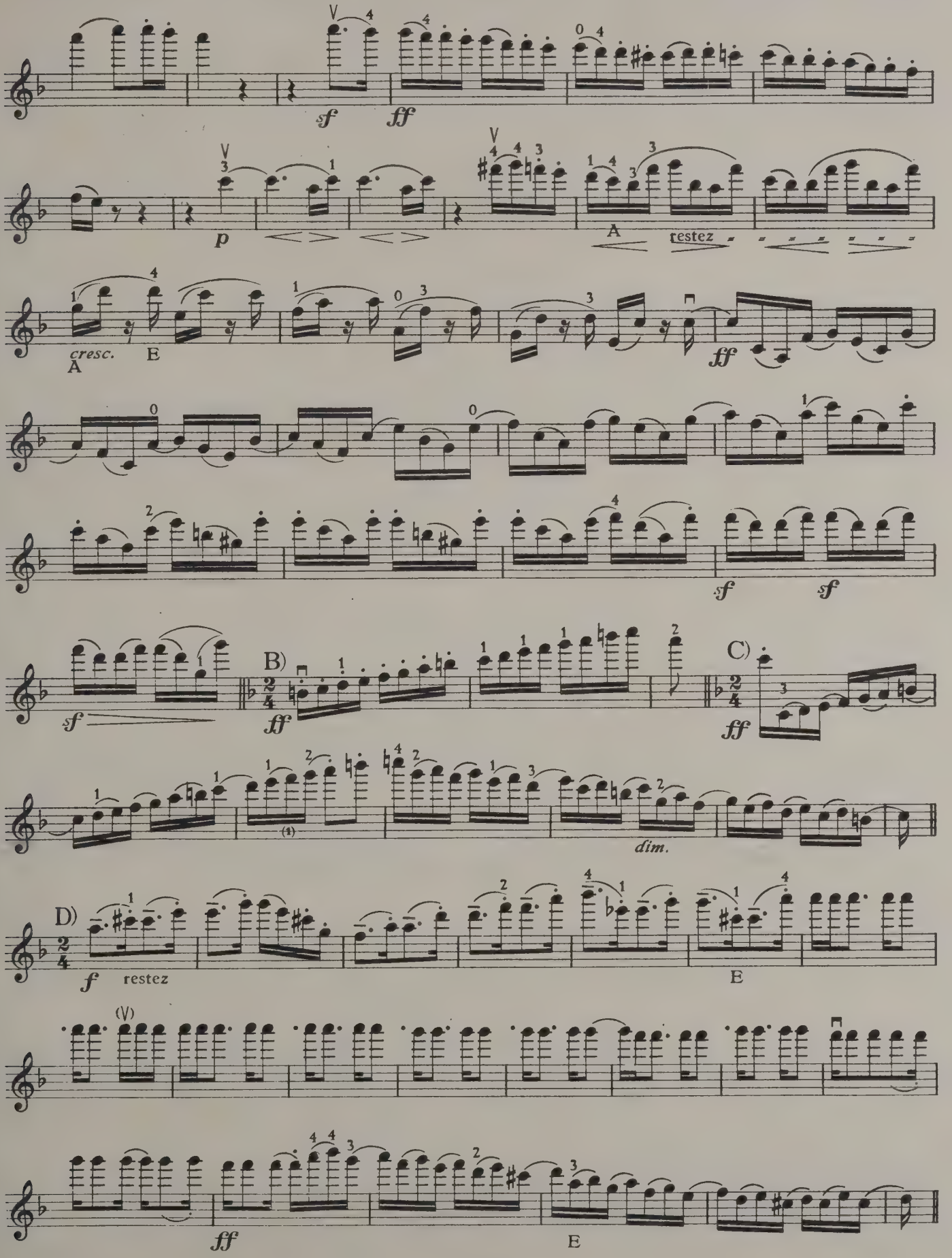


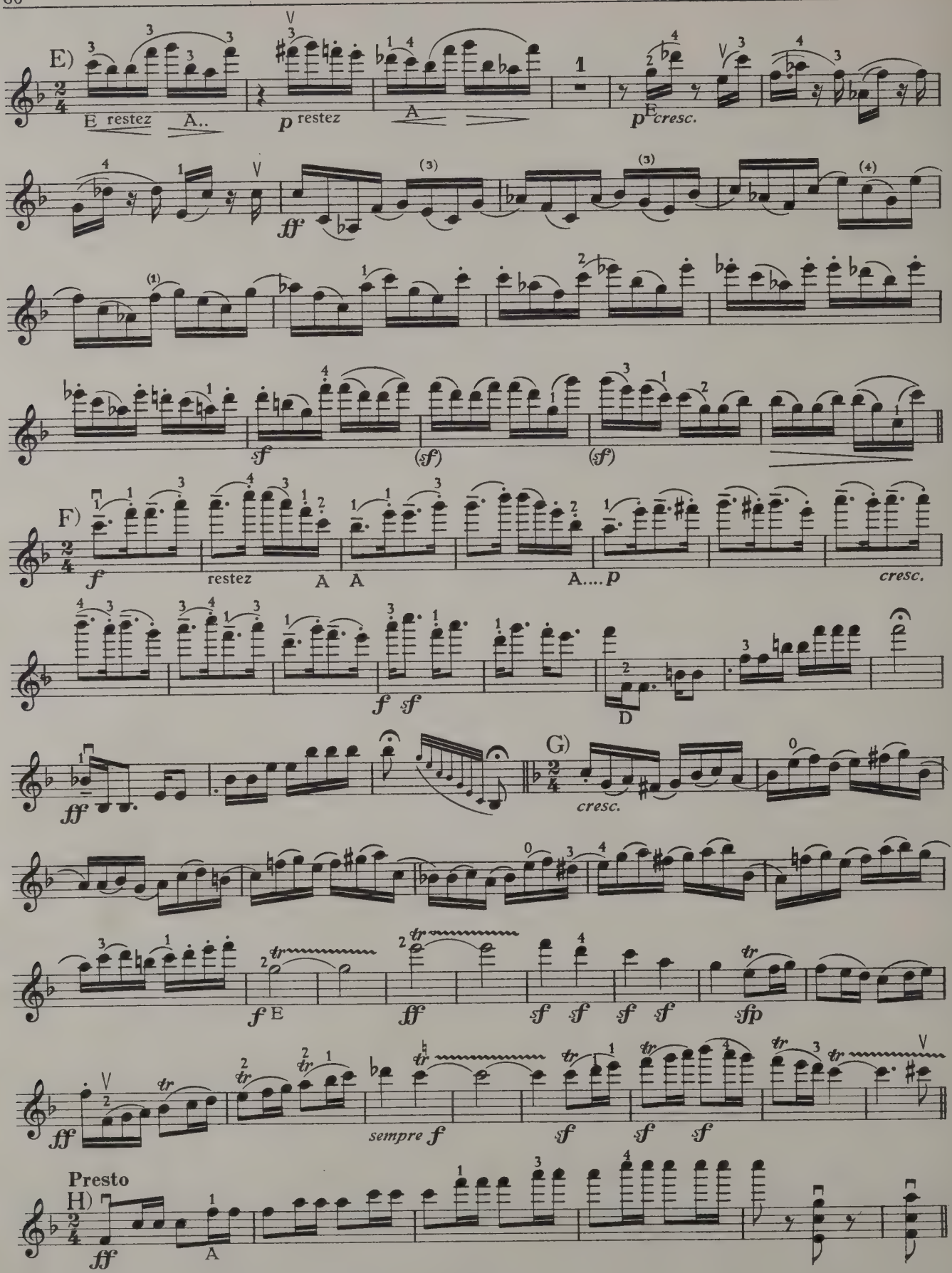
3. SATZ
Adagio molto e mesto



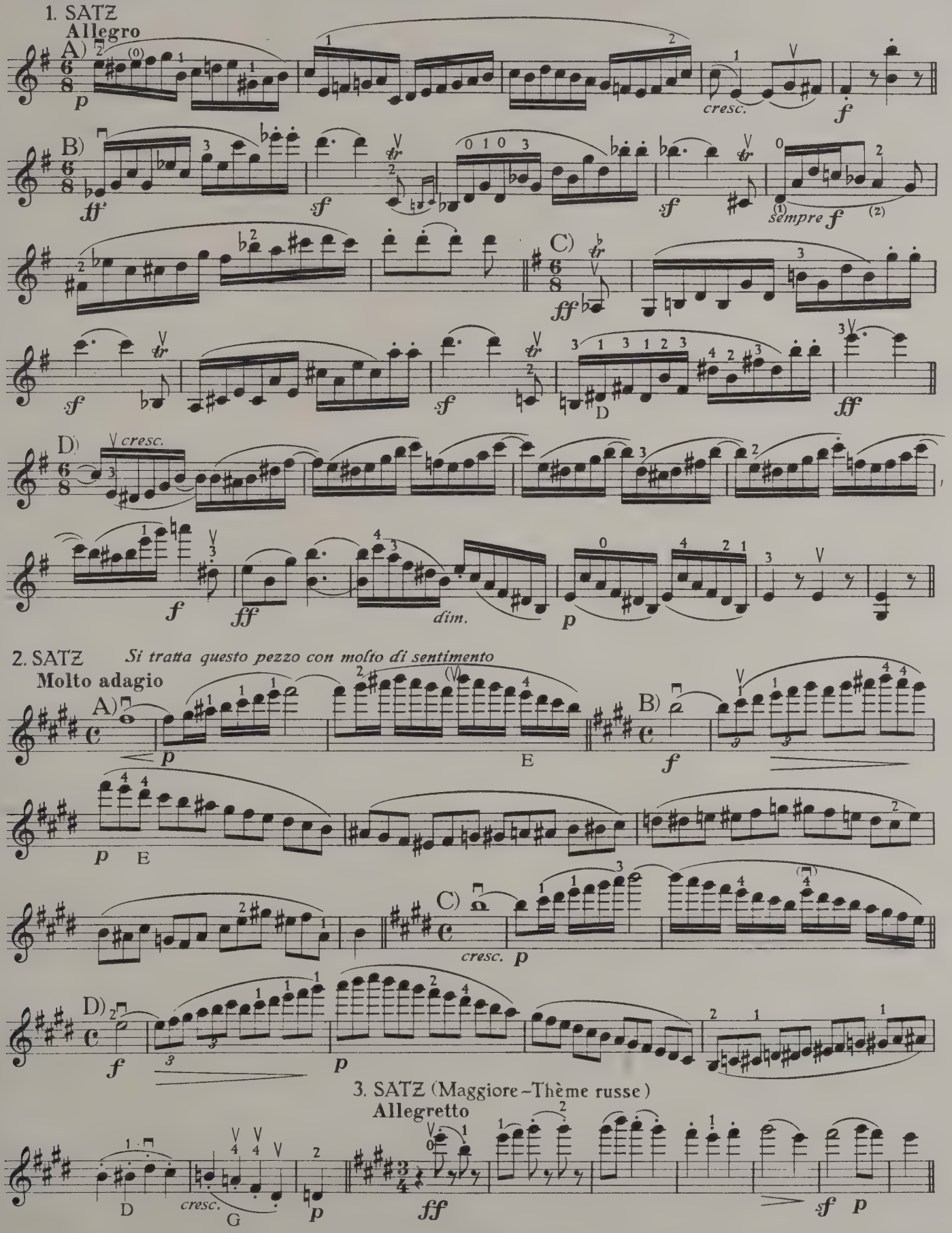
LETZTER SATZ (Thème russe)
Allegro

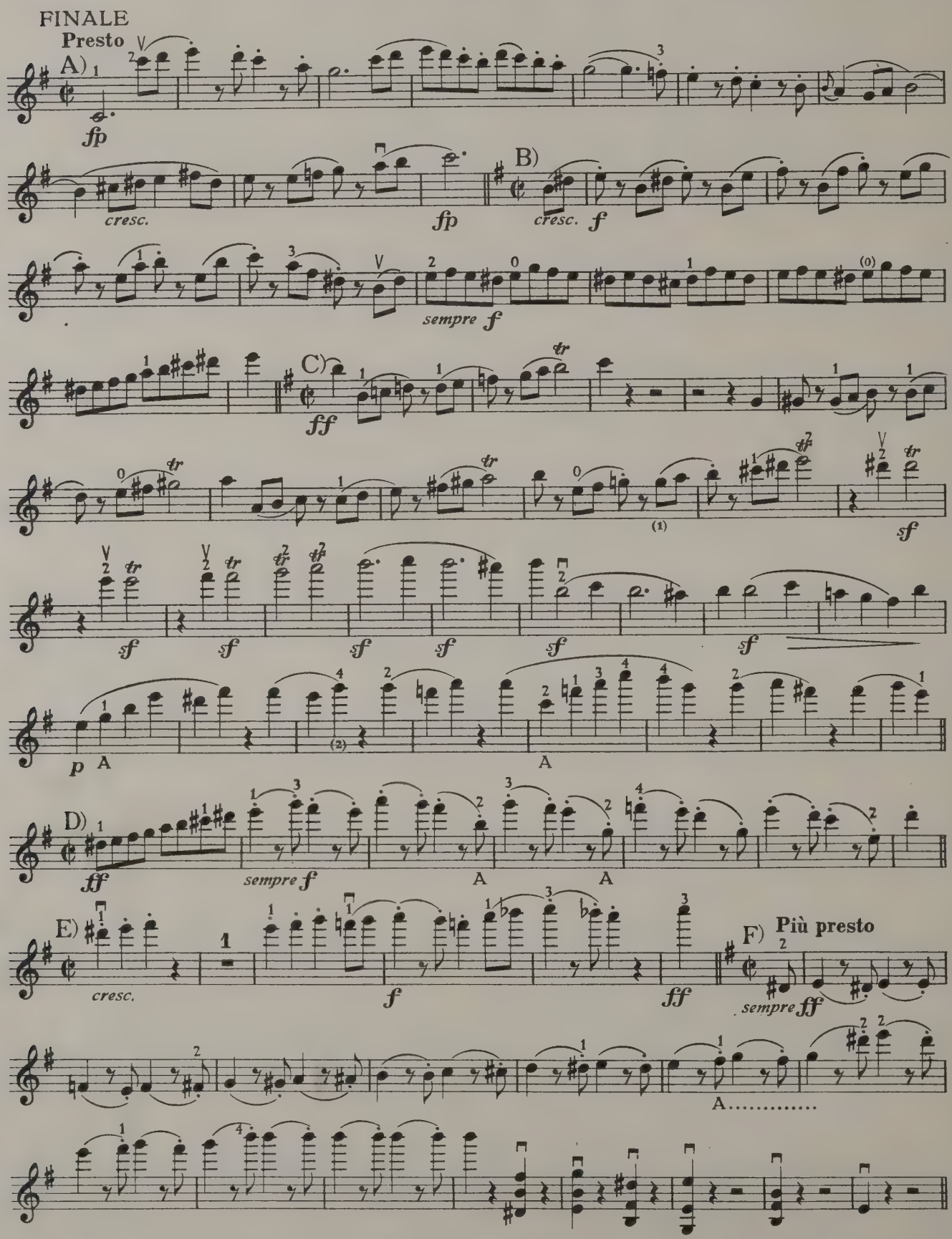



sf
ff
p
A
restez
cresc.
A
E
ff
sf
sf
B)
ff
C)
ff
(1)
dim.
D)
f
restez
E
(V)
ff
E


E)
E restez A..
p restez
A
p E cresc.
ff
sf
(sf)
(sf)
F)
f
restez
A A
A.... p
cresc.
f sf
D
ff
G)
cresc.
f E
ff
sf sf sf sf
sfp
ff
sempre f
sf sf sf
Presto
H)
ff
A

44 Beethoven: Quartett No. 8 *e–mi–e* Op. 59 No. 2

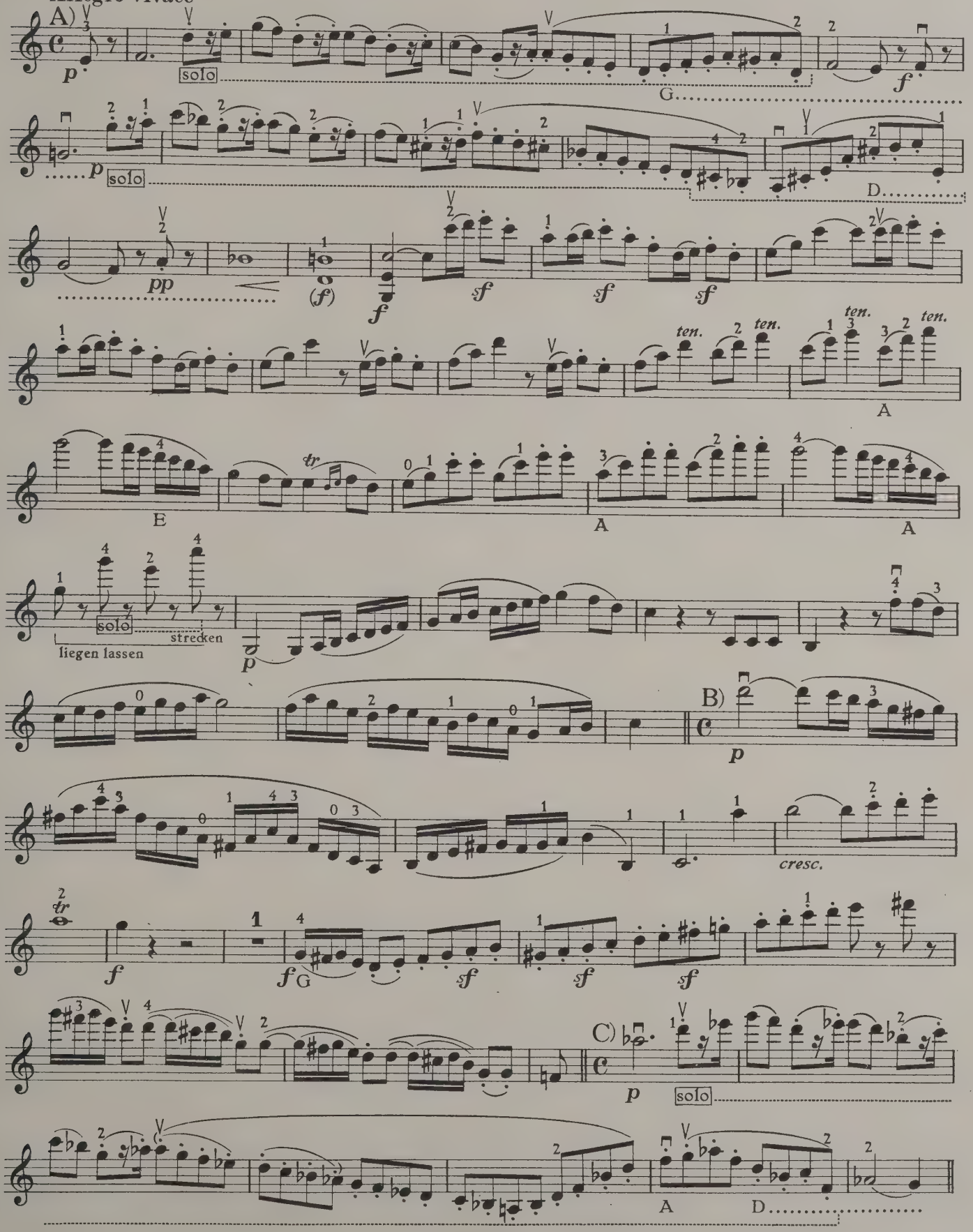


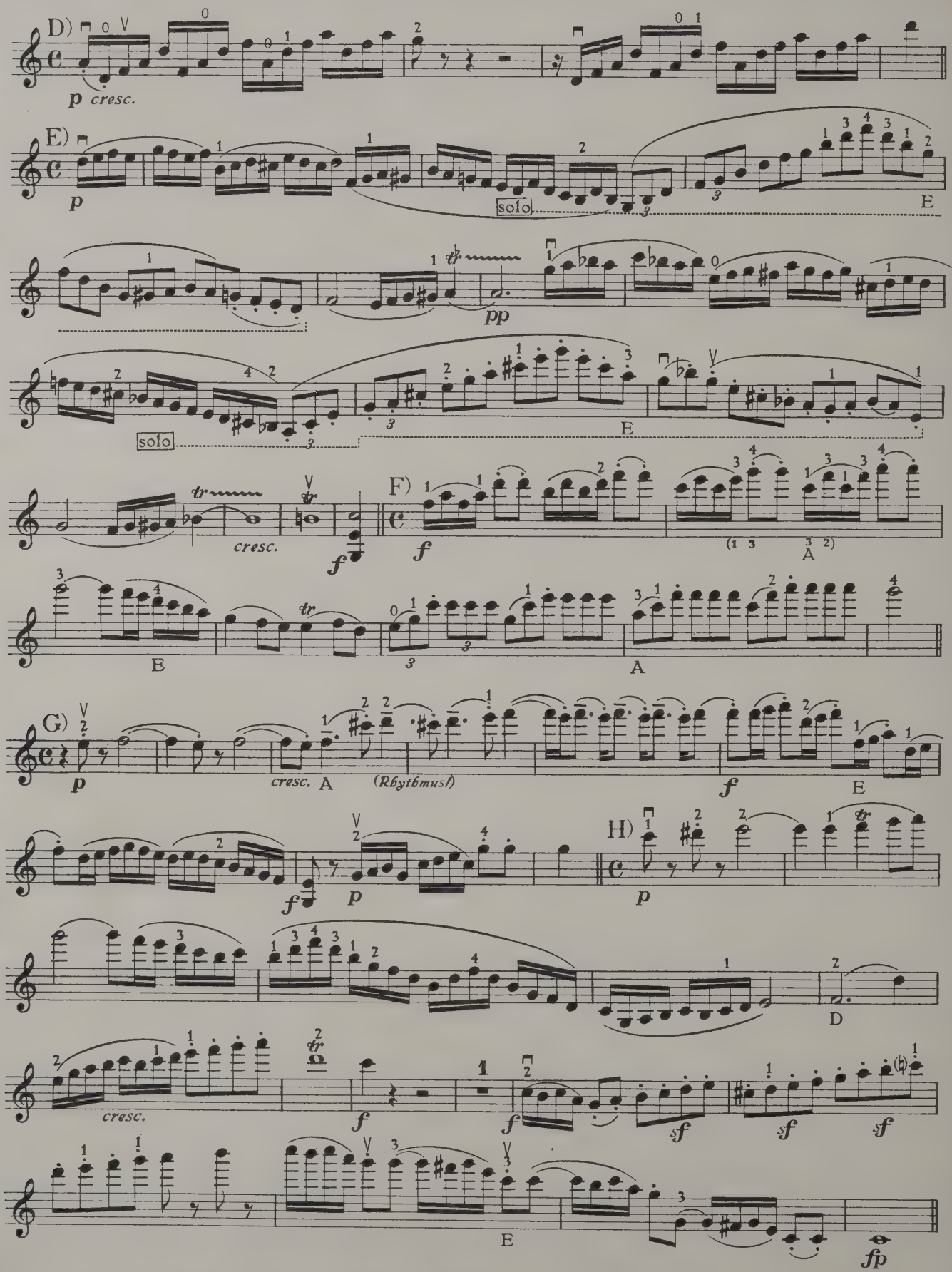

FINALE
Presto
A)
fp
cresc.
fp
B)
cresc.
f
sempre f
C)
ff
sf
sf
sf
sf
sf
sf
p
A
(2)
A
D)
ff
sempre f
A
A
E)
cresc.
f
ff
F) Più presto
sempre ff
A.....

45 Beethoven: Quartett No. 9 *C–Ut–C* Op. 59 No. 3

1. SATZ

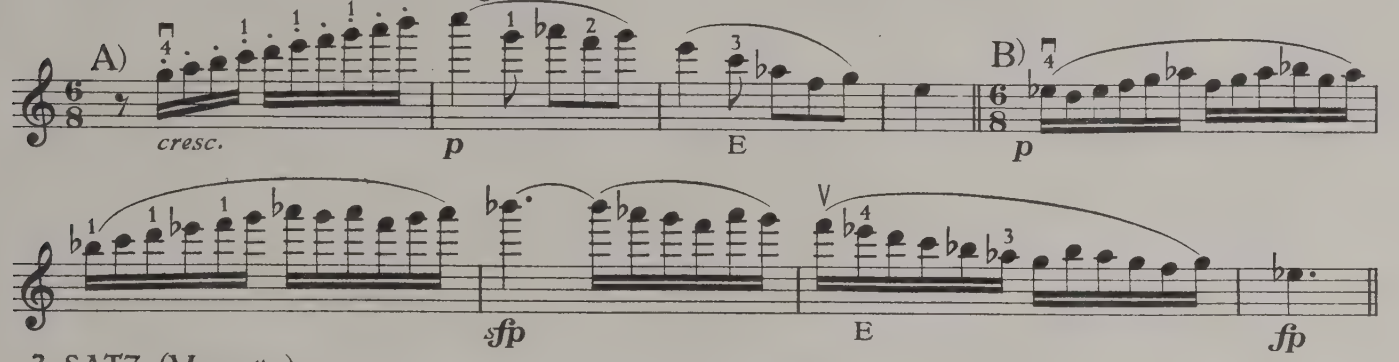
Allegro vivace




D)
p cresc.
E)
p
solo
E
pp
solo
E
cresc.
f
F)
f
A
E
A
G)
p
cresc.
A
(Rhythmus!)
f
E
f
p
H)
p
D
cresc.
f
f
sf
sf
sf
E
fp

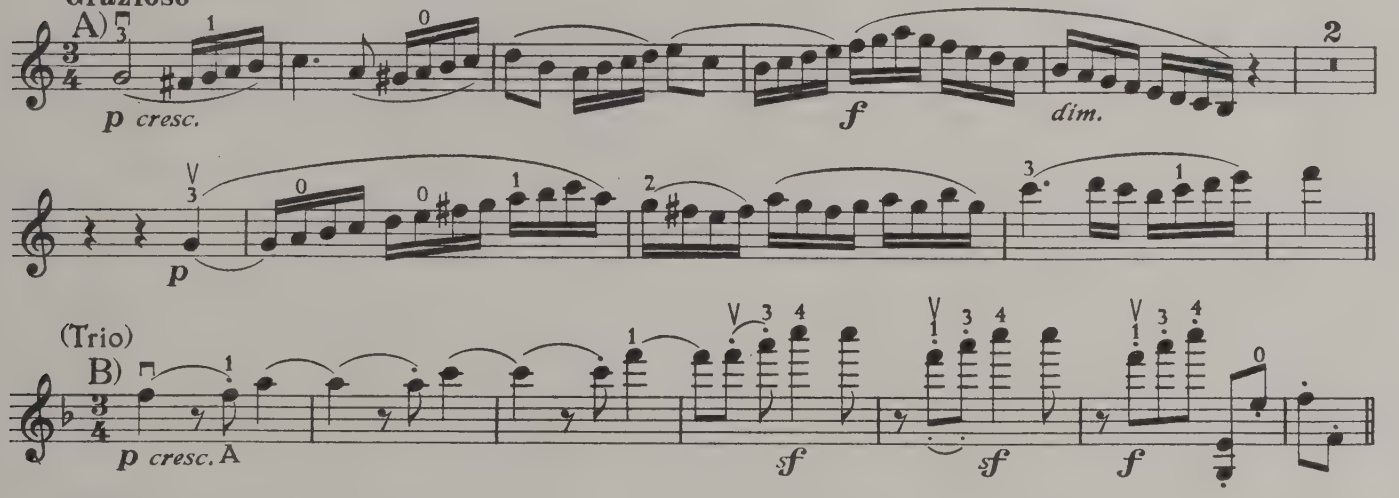
2. SATZ

Andante con moto quasi allegretto



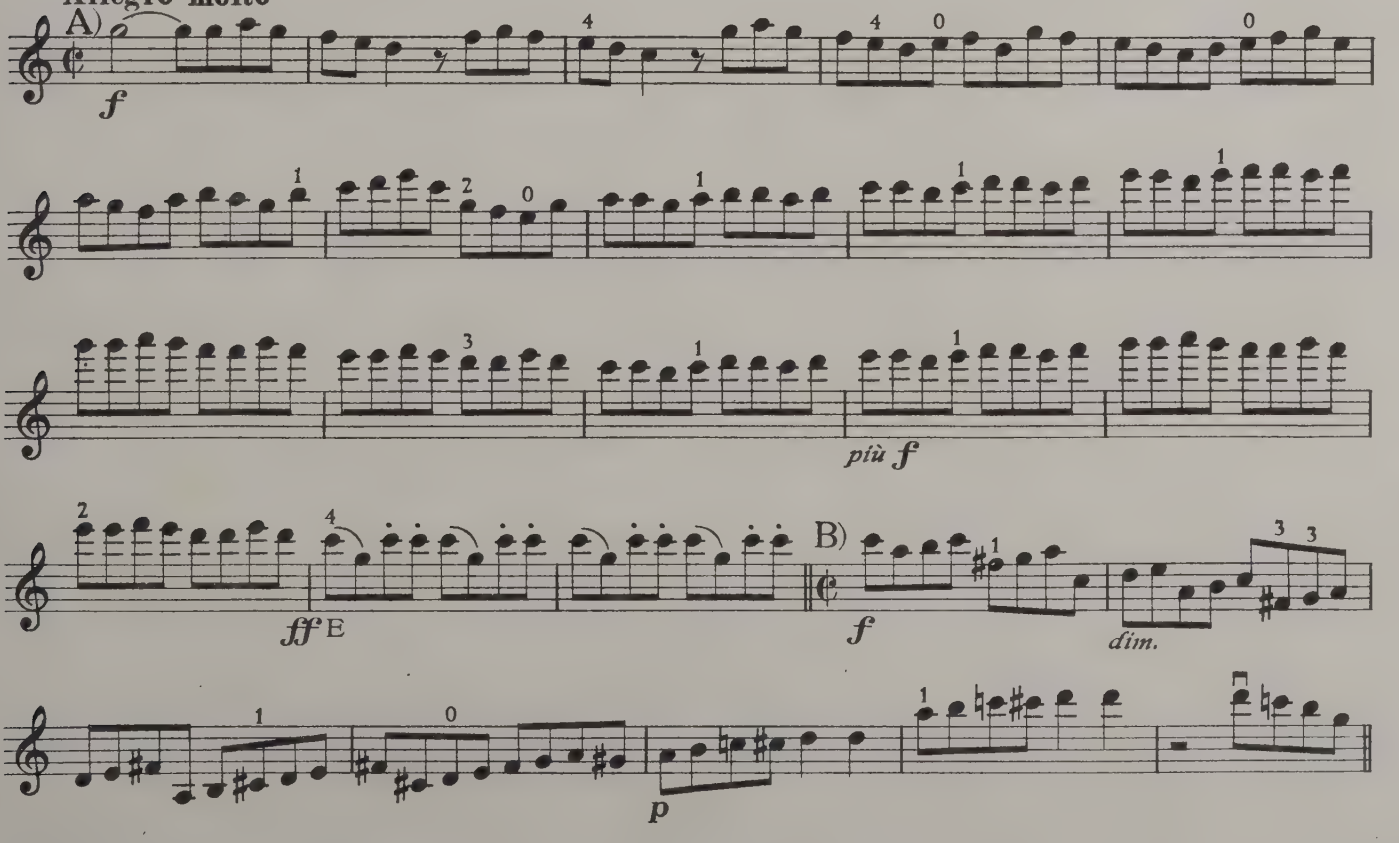
3. SATZ (Menuetto)

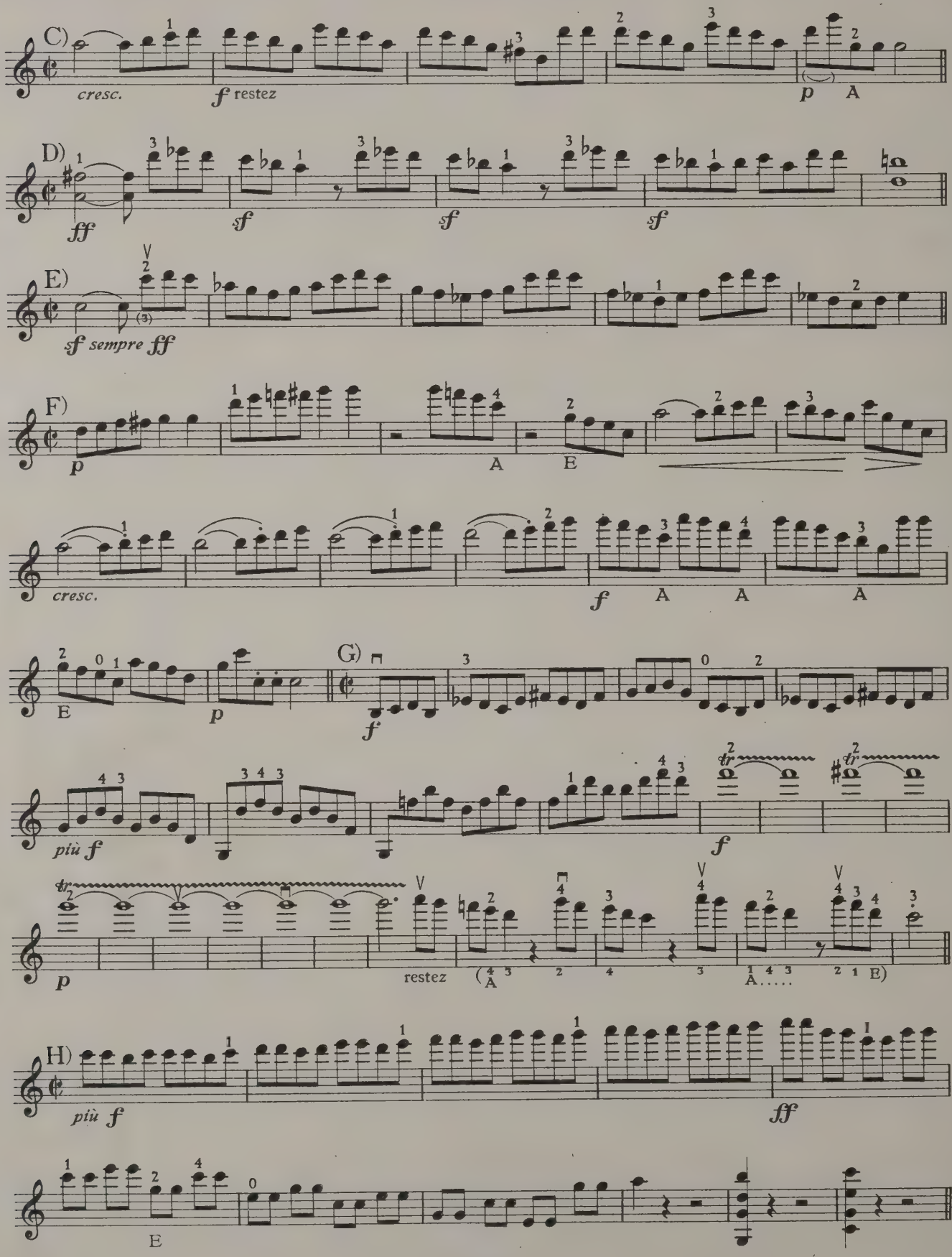
Grazioso



LETZTER SATZ

Allegro molto

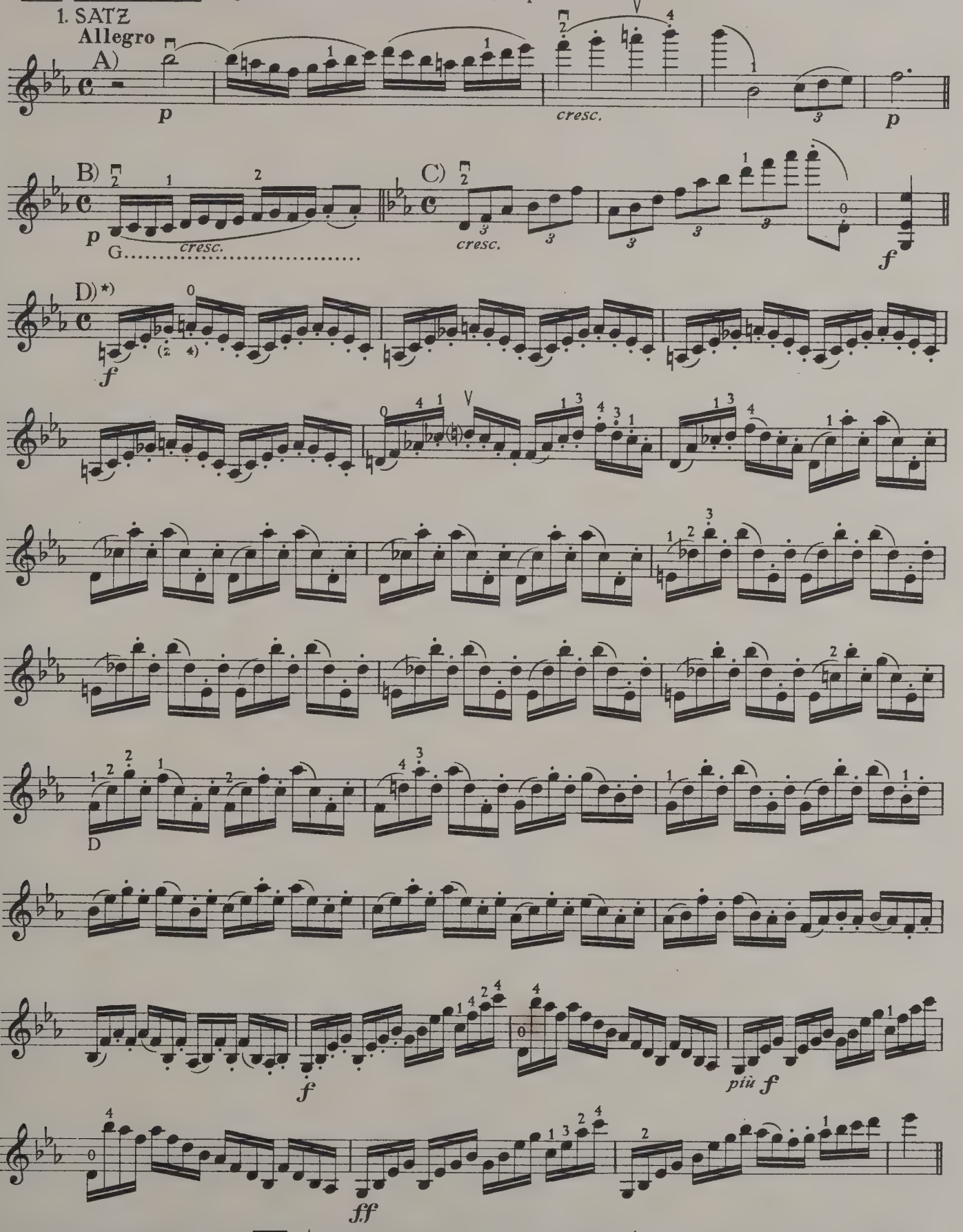



C)
cresc.
f restez
p A
D)
ff
sf
sf
sf
E)
sf sempre ff
F)
p
A
E
cresc.
f A A A
E
p
G)
f
più f
f
p
restez
A
A.....
H)
più f
ff
E

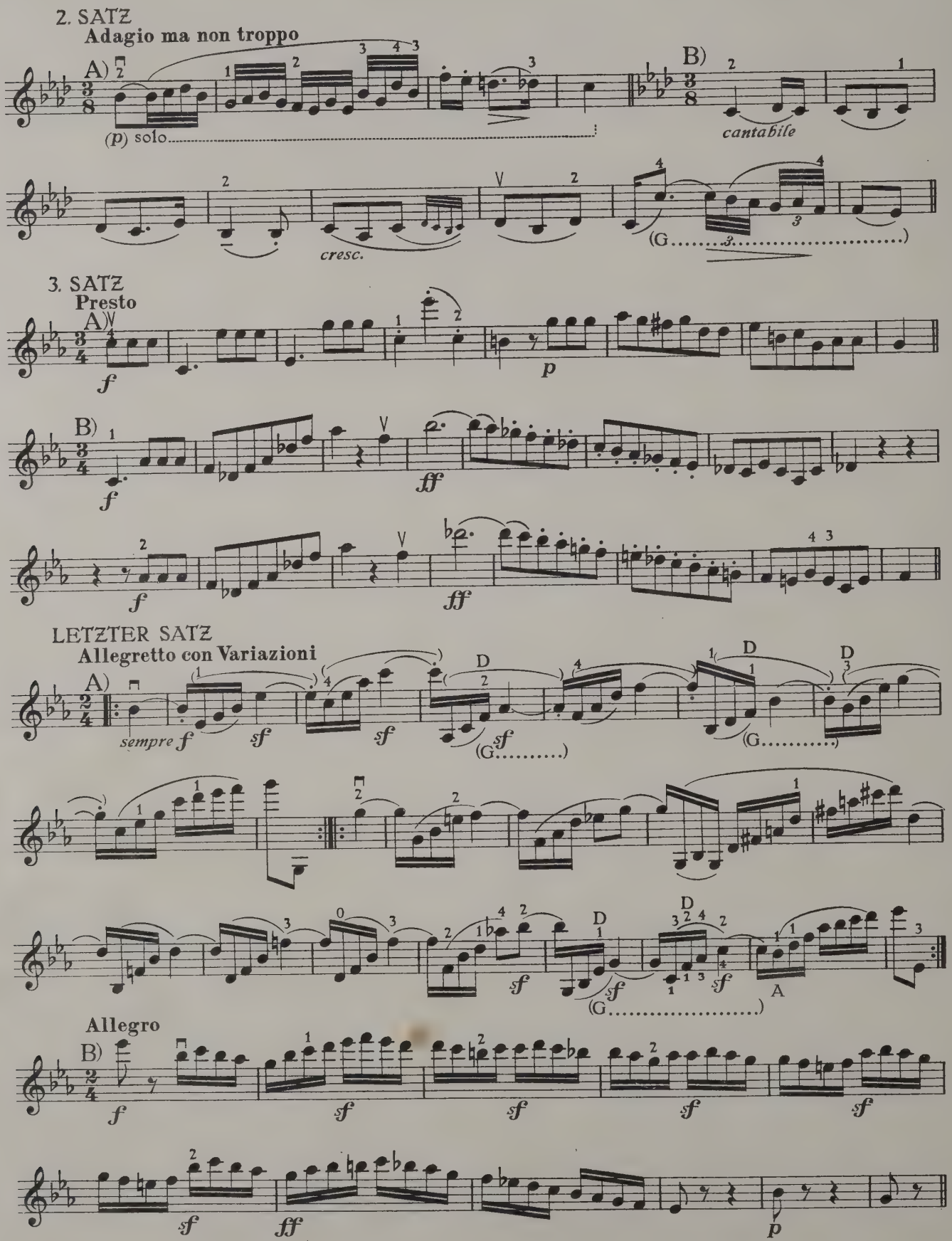
46 Beethoven: Quartett No. 10 *Es – Mib – Eb* Op. 74

1. SATZ

Allegro

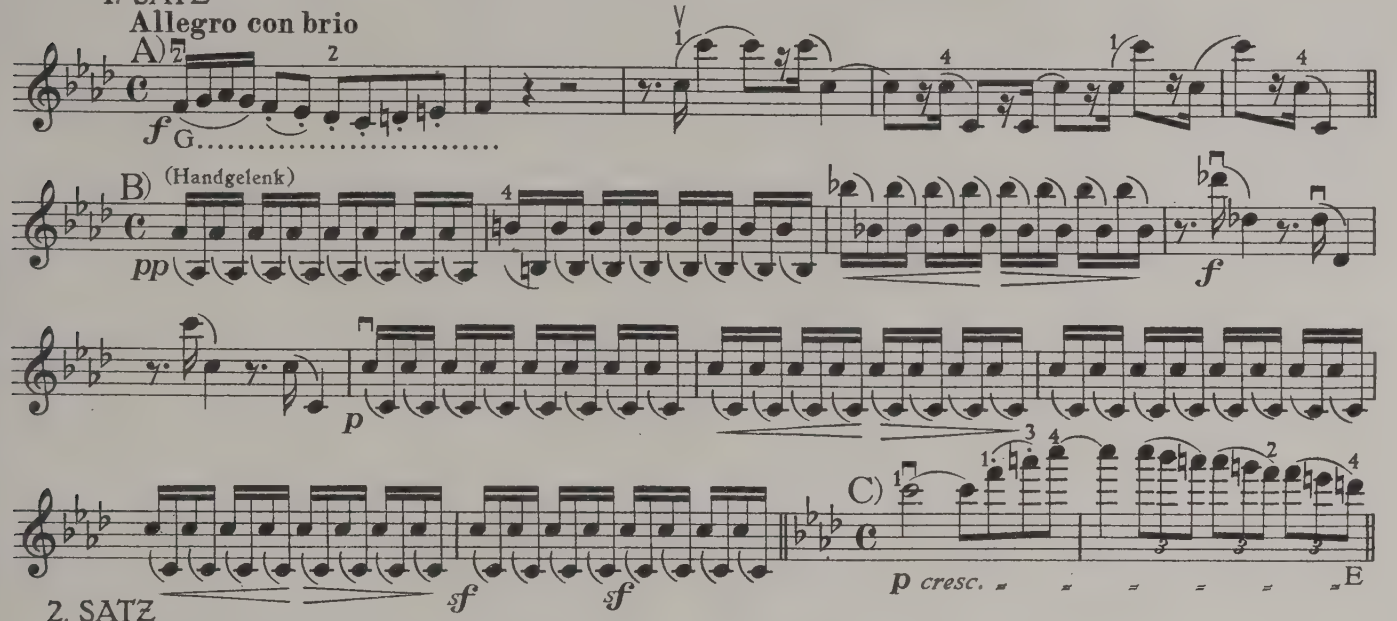


*) Im 1. Band enthalten: Fester Strich 6c | *) *Voir aussi Vol. I: Coup d'archet énergique* 6c | *) Also in Vol. I see: Firm Bowing 6c

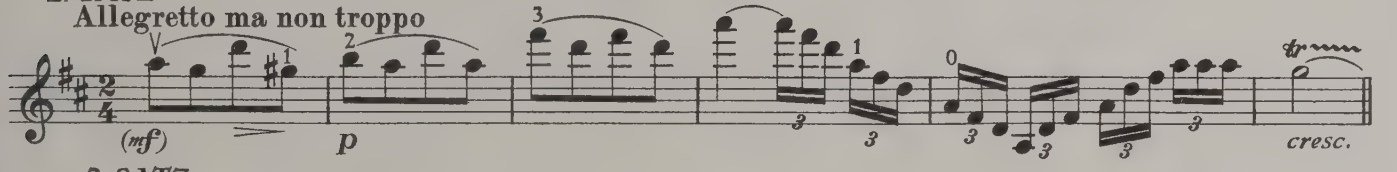

2. SATZ
Adagio ma non troppo
A)
(p) solo
B)
cantabile
cresc.
3. SATZ
Presto
A)
B)
LETZTER SATZ
Allegretto con Variazioni
A)
sempre f
Allegro
B)

47 Beethoven: Quartett No. 11 *f–fa–f* Op. 95

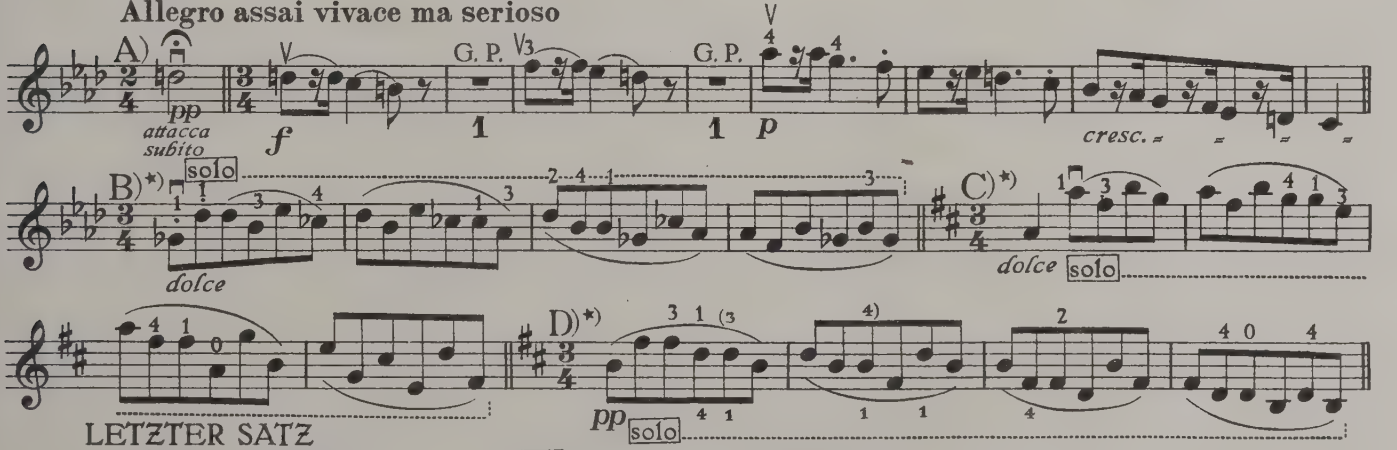
1. SATZ
Allegro con brio



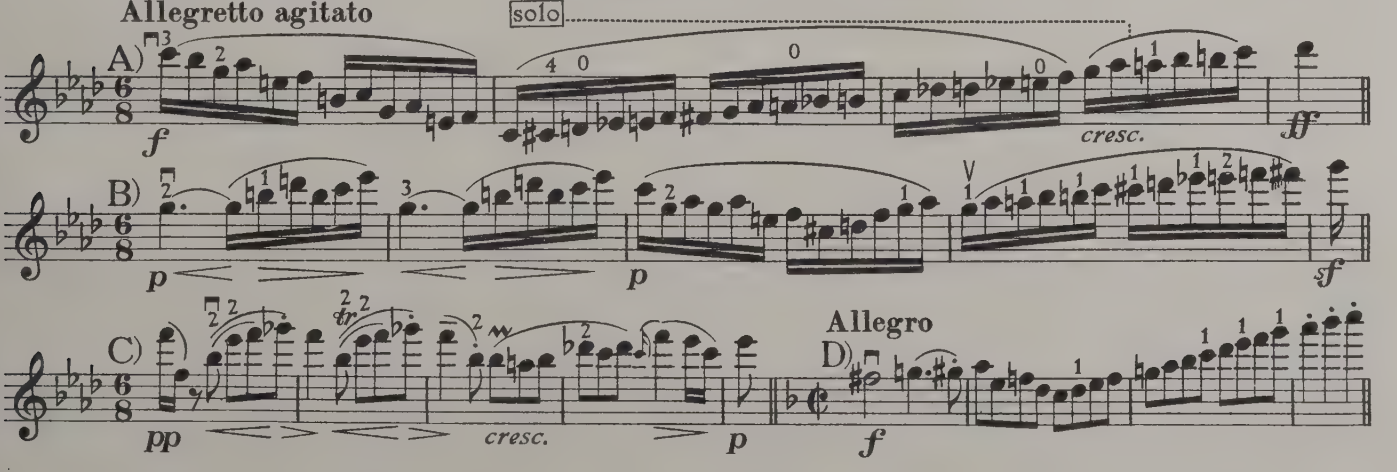
2. SATZ
Allegretto ma non troppo



3. SATZ
Allegro assai vivace ma serioso



LETZTER SATZ
Allegretto agitato

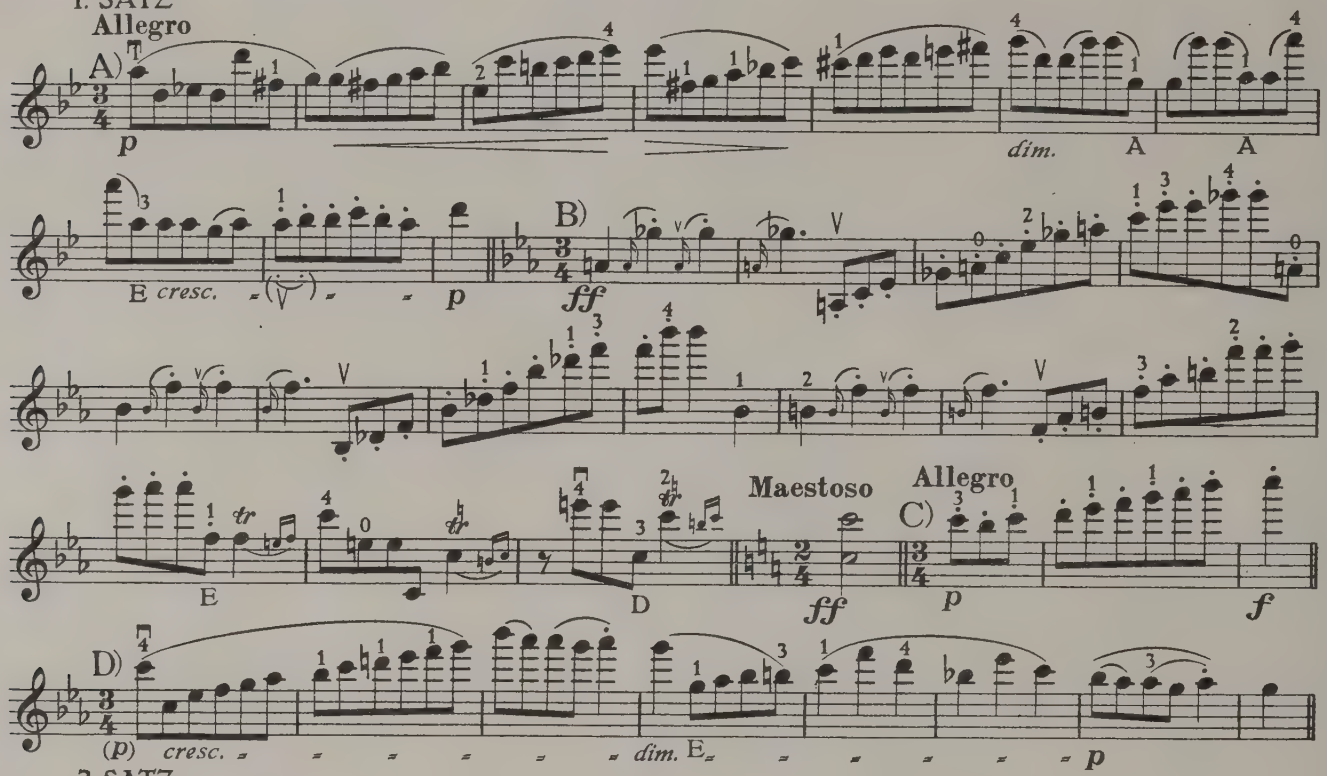


*) Im 1. Band enthalten: Handgelenk 138a | *) *Voir aussi Vol. I: Poignet* 138a | *) Also in Vol. I see: Wrist 138a

48 Beethoven: Quartett No. 12 *Es – Mib – Eb* Op. 127

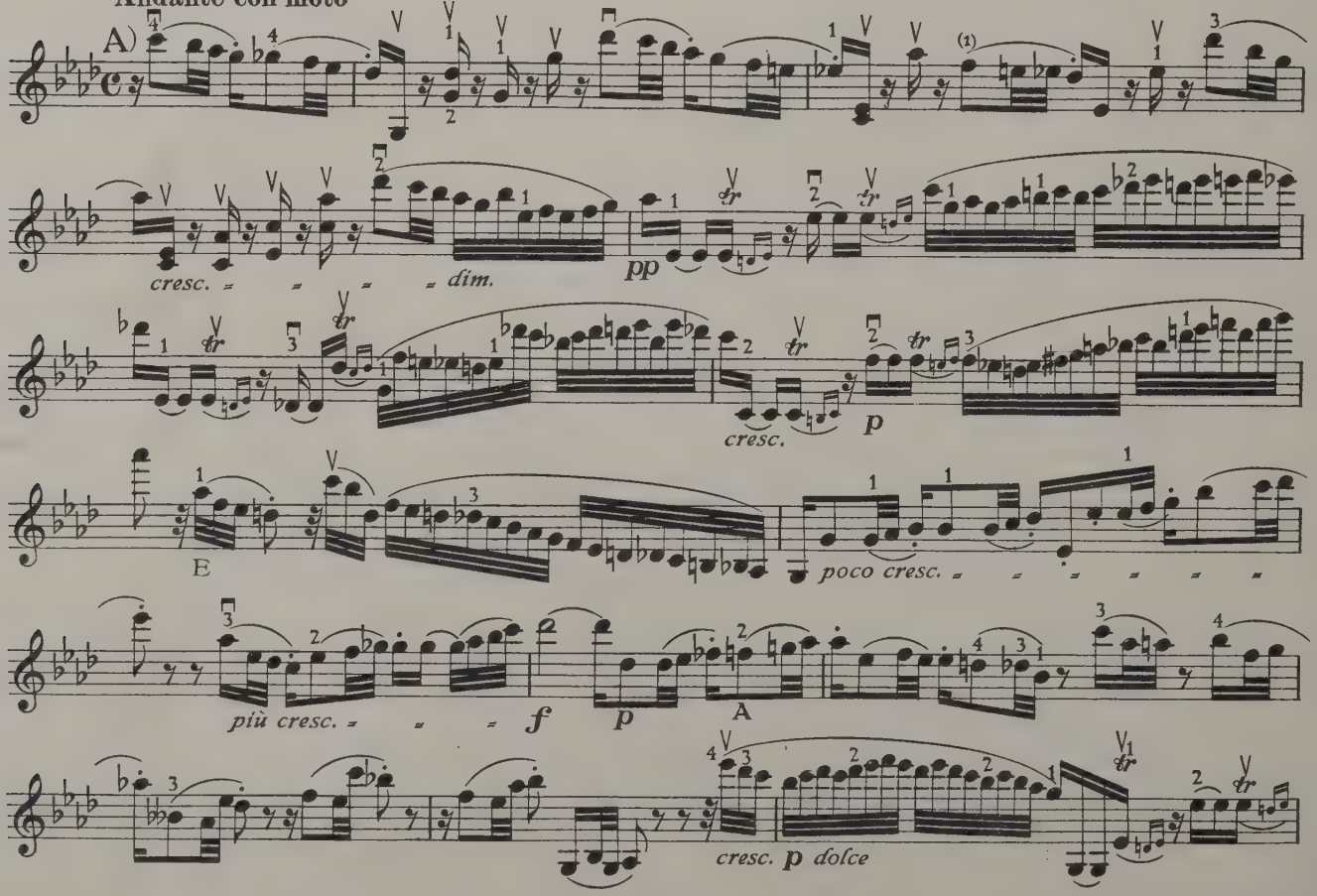
1. SATZ

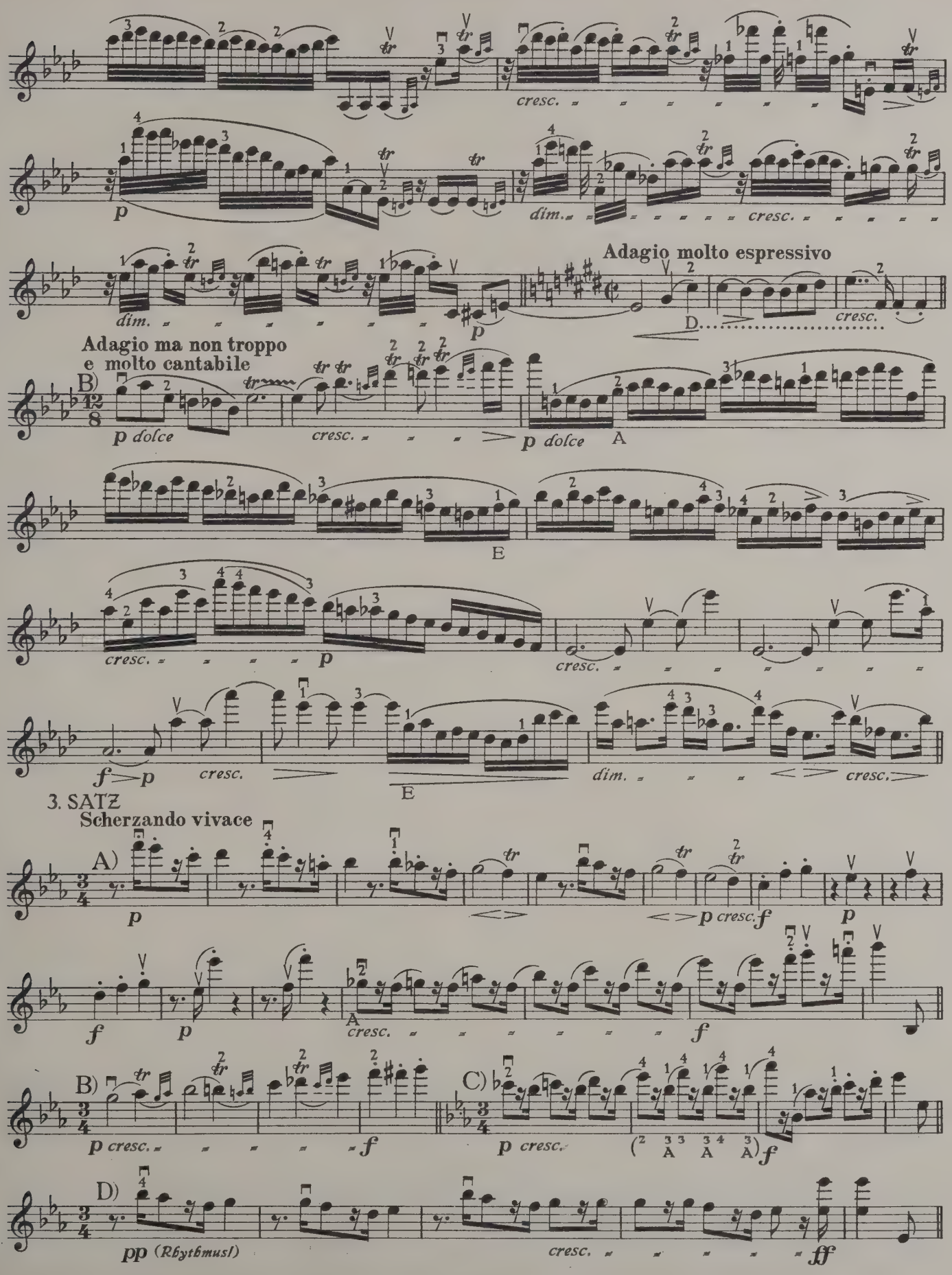
Allegro

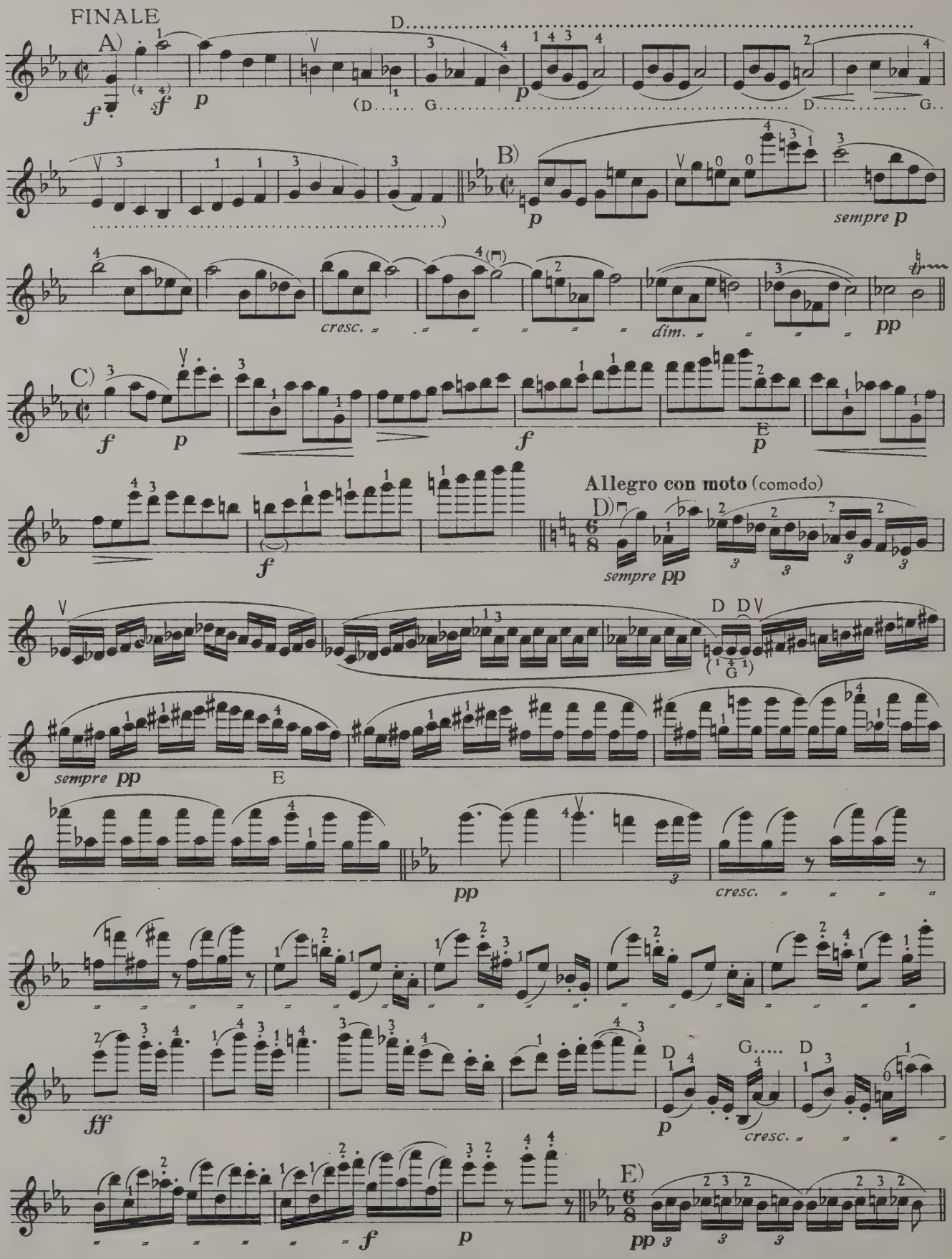


2. SATZ

Andante con moto



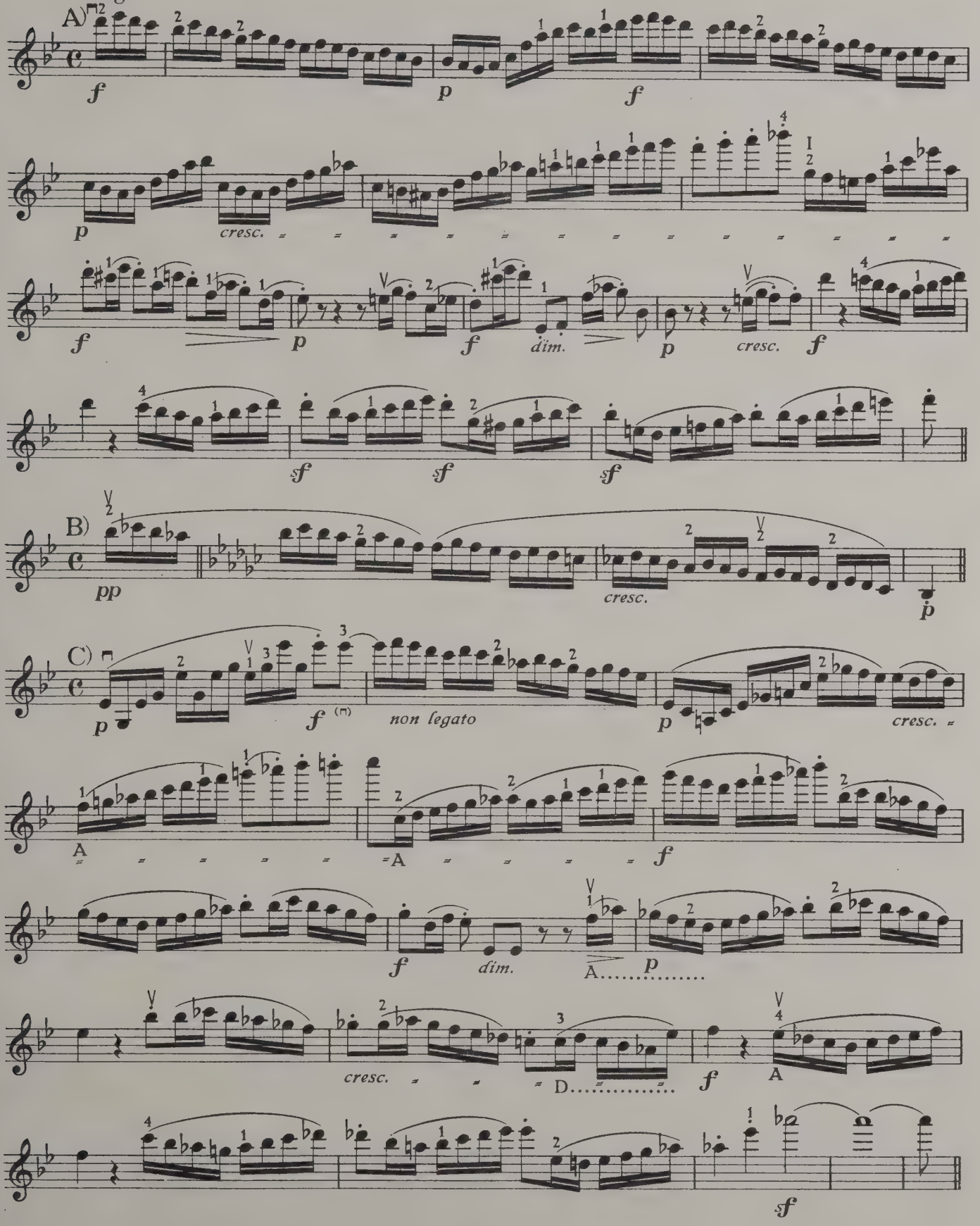

cresc.
p
dim.
cresc.
dim.
Adagio molto espressivo
D
cresc.
Adagio ma non troppo
e molto cantabile
B)
p dolce
cresc.
p dolce
A
E
cresc.
p
cresc.
f p
cresc.
E
dim.
cresc.
3. SATZ
Scherzando vivace
A)
p
p cresc. f
p
f
p
A
cresc.
f
B)
p cresc.
f
C)
p cresc.
f
D)
pp (Rhythmusl)
cresc.
ff

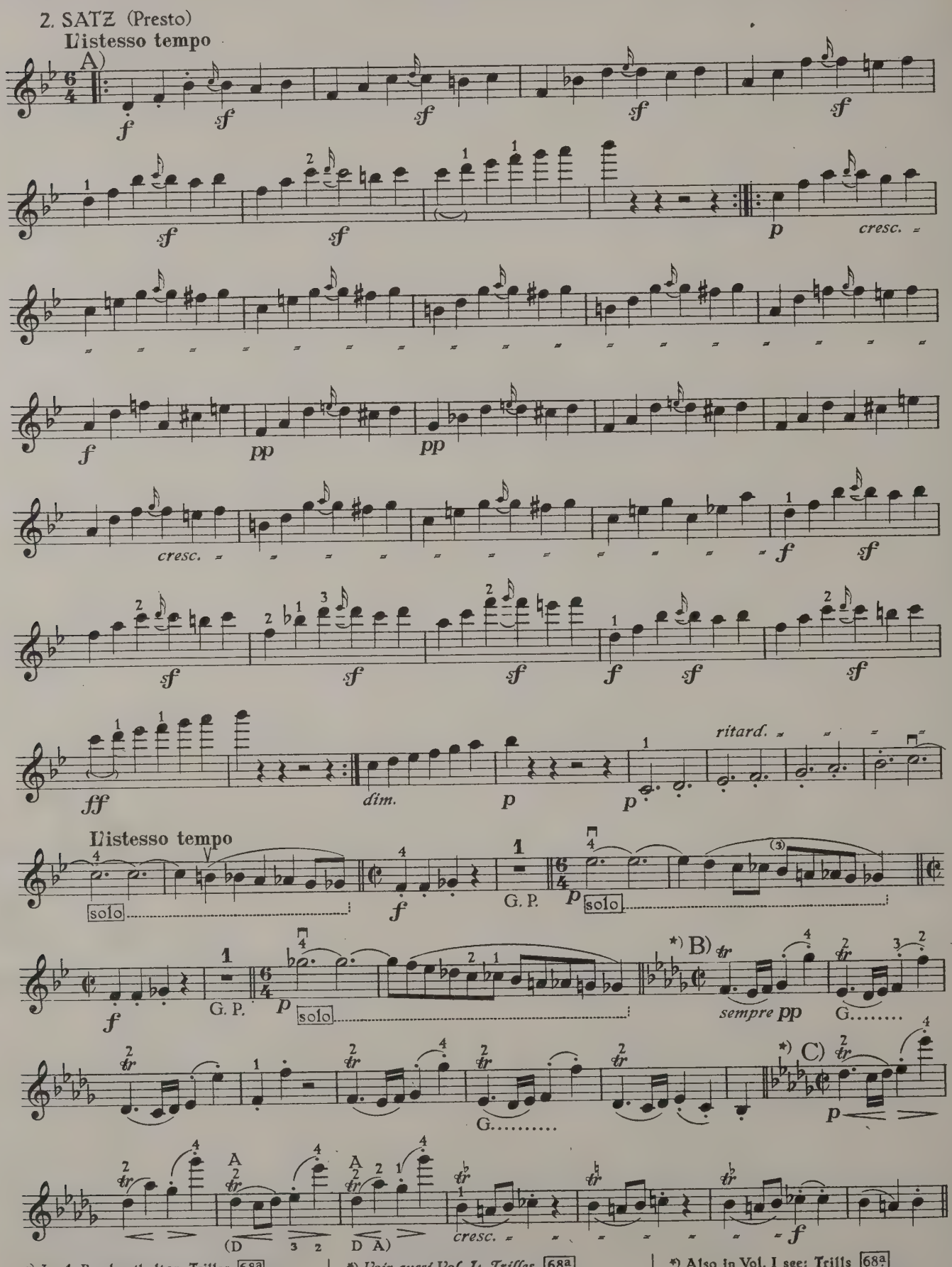

FINALE
A)
B)
C)
D)
E)
sempre p
cresc.
dim.
Allegro con moto (comodo)
sempre pp
cresc.

49 Beethoven: Quartett No. 13 *B–Sib–Bb* Op. 130

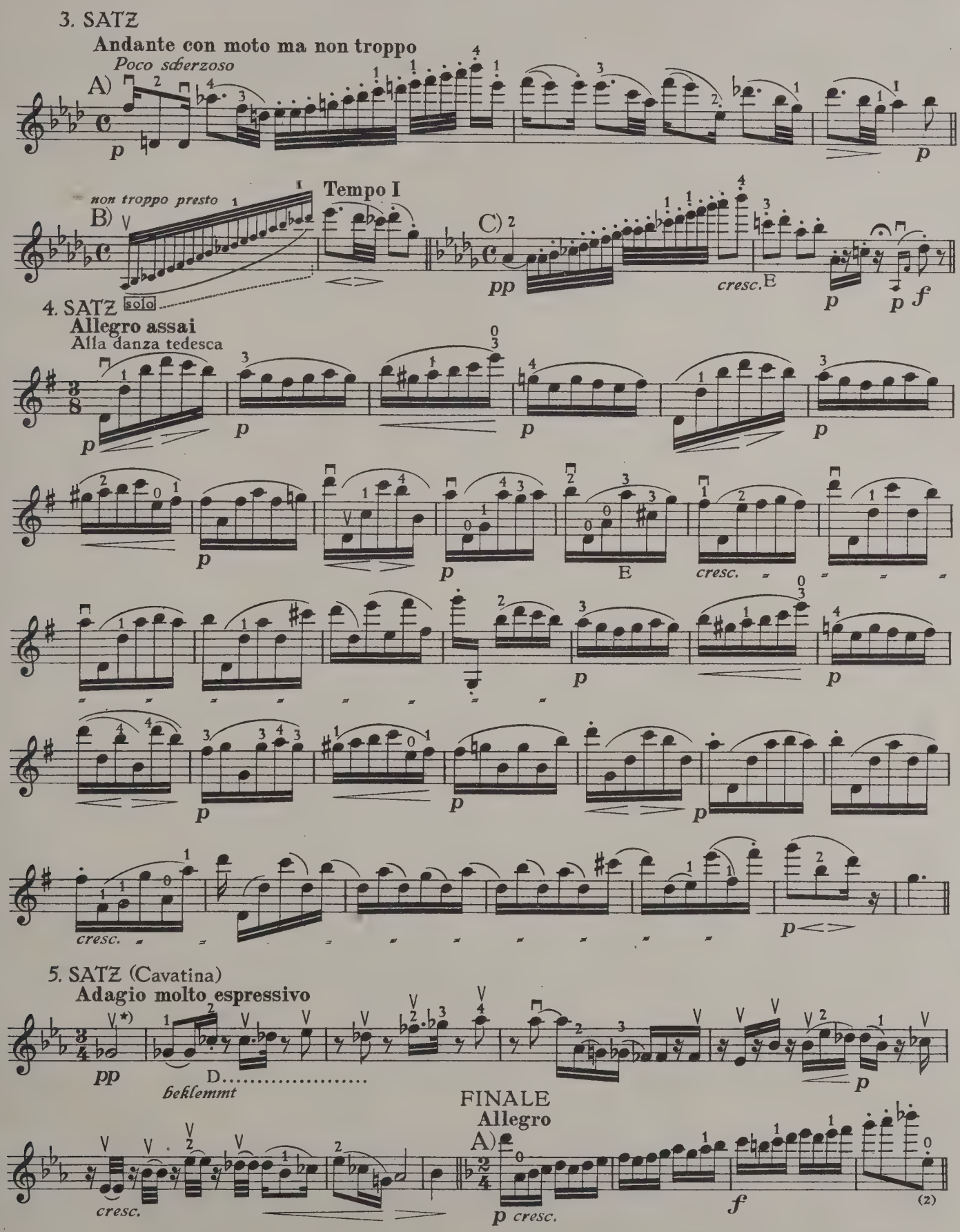
1. SATZ

Allegro

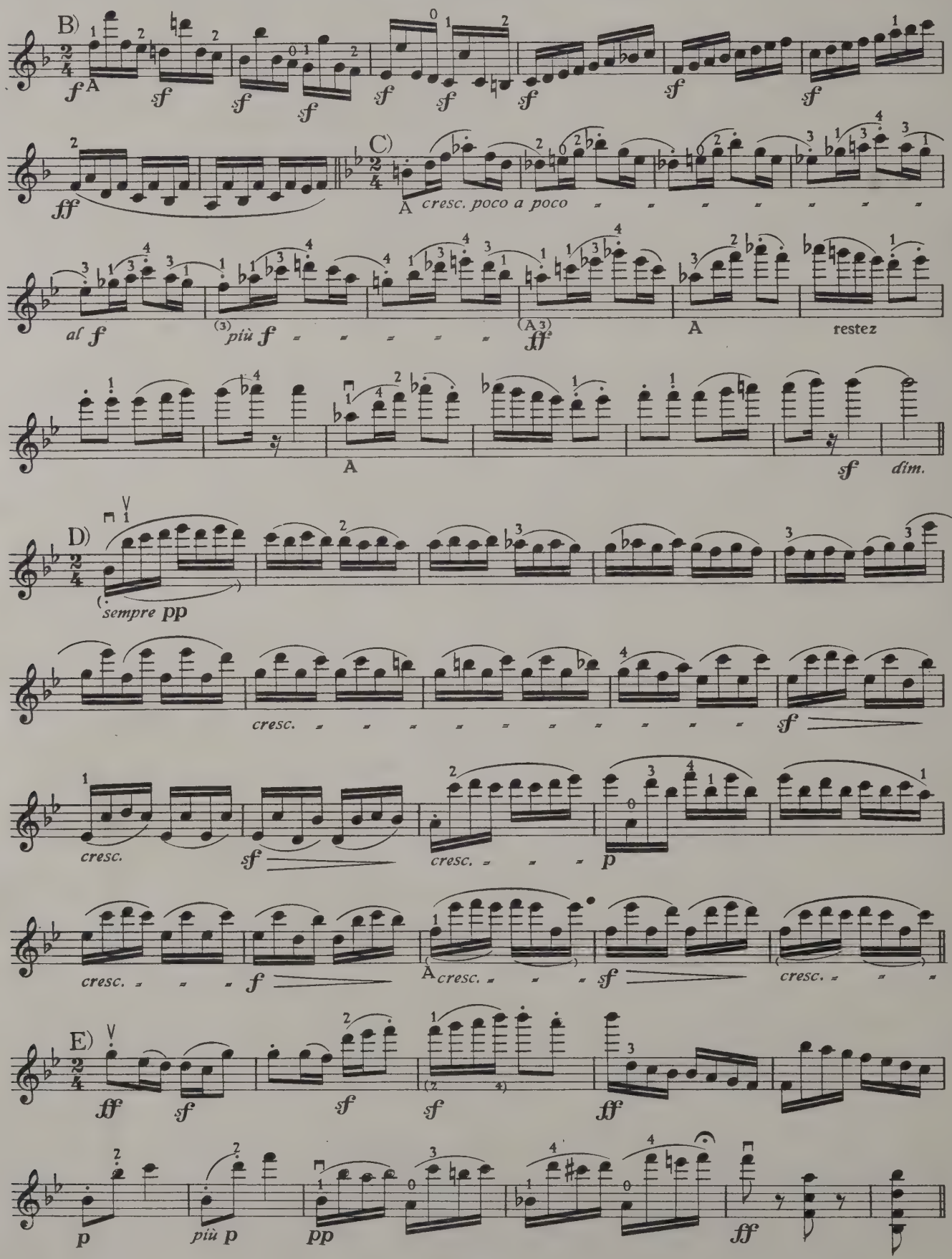




*) Im 1. Band enthalten: Triller 68a | *) *Voir aussi Vol. I: Trilles* 68a | *) Also in Vol. I see: Trills 68a

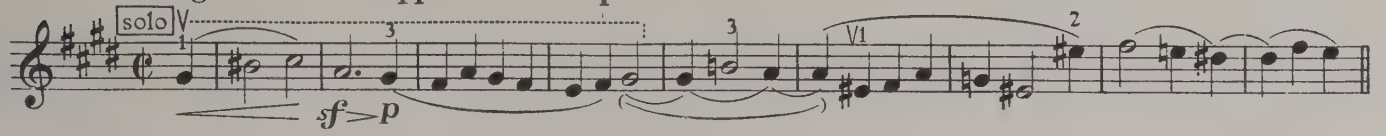


*) Im 1. Band enthalten: Rhythmus 168b | *) Voir aussi Vol. I: Rythme 168b | *) Also in Vol. I see: Rhythm 168b

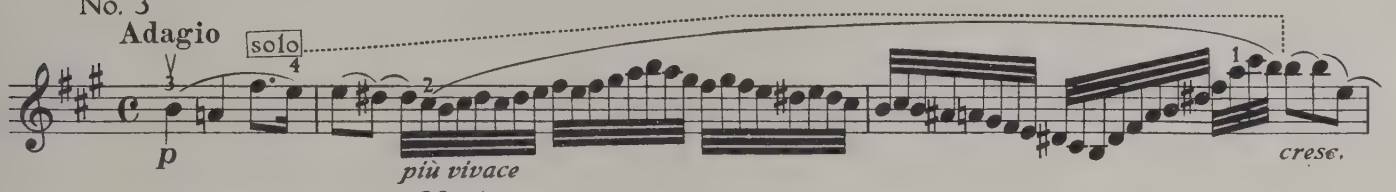

B)
C)
cresc. poco a poco
al f
più f
restez
dim.
D)
sempre pp
cresc.
E)
più p

50 Beethoven: Quartett No. 14 *cis – ut♯ – c♯* Op. 131

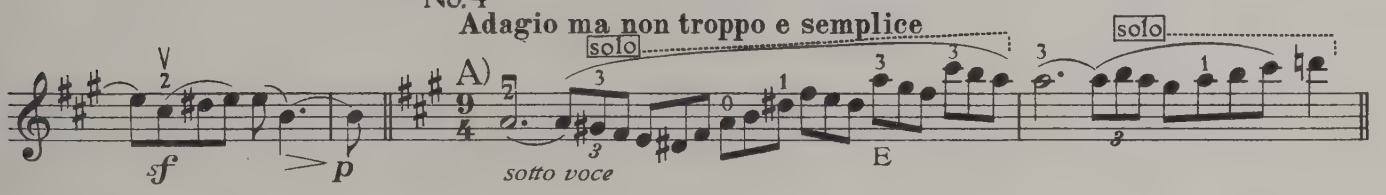
No. 1
Adagio ma non troppo e molto espressivo



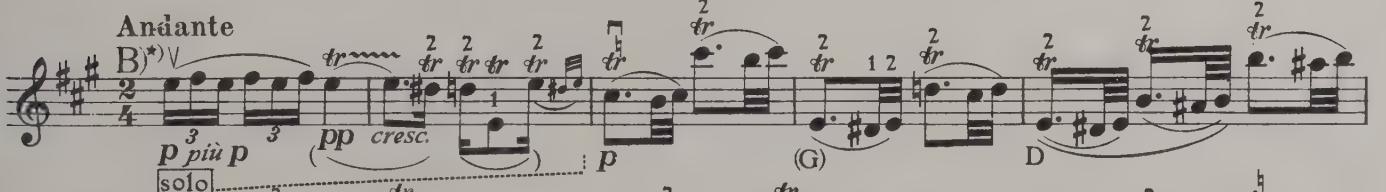
No. 3
Adagio

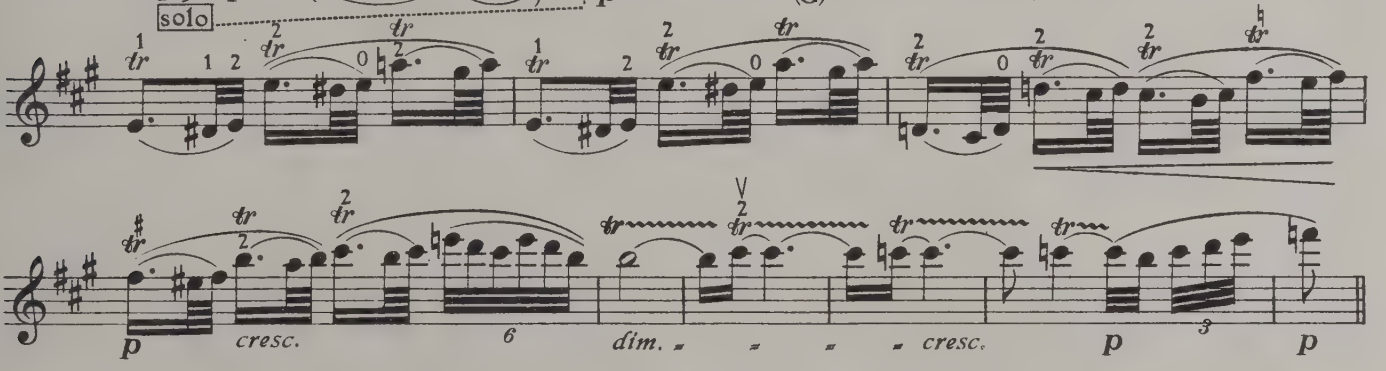


No. 4
Adagio ma non troppo e semplice

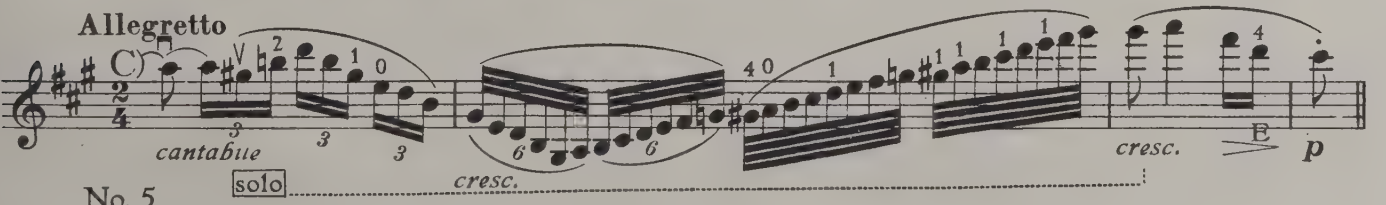


Andante

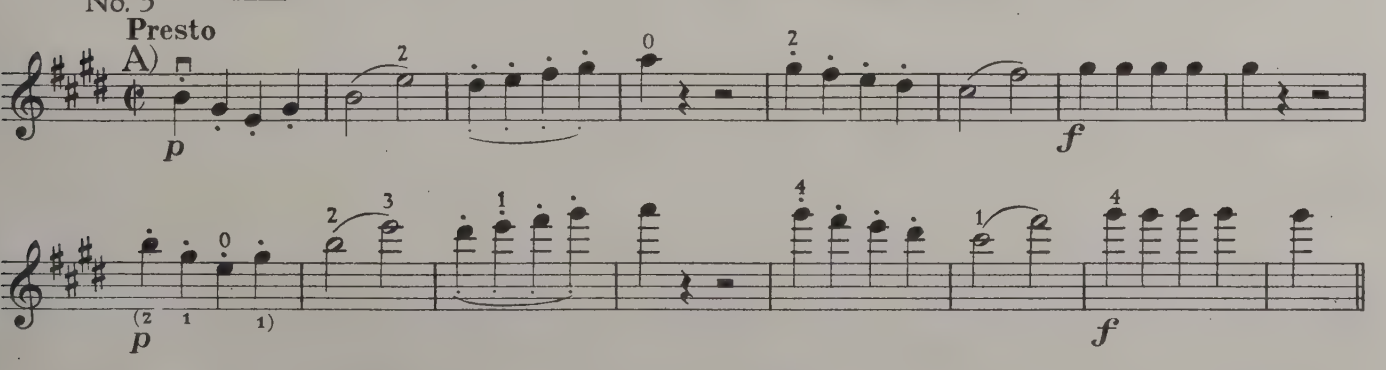




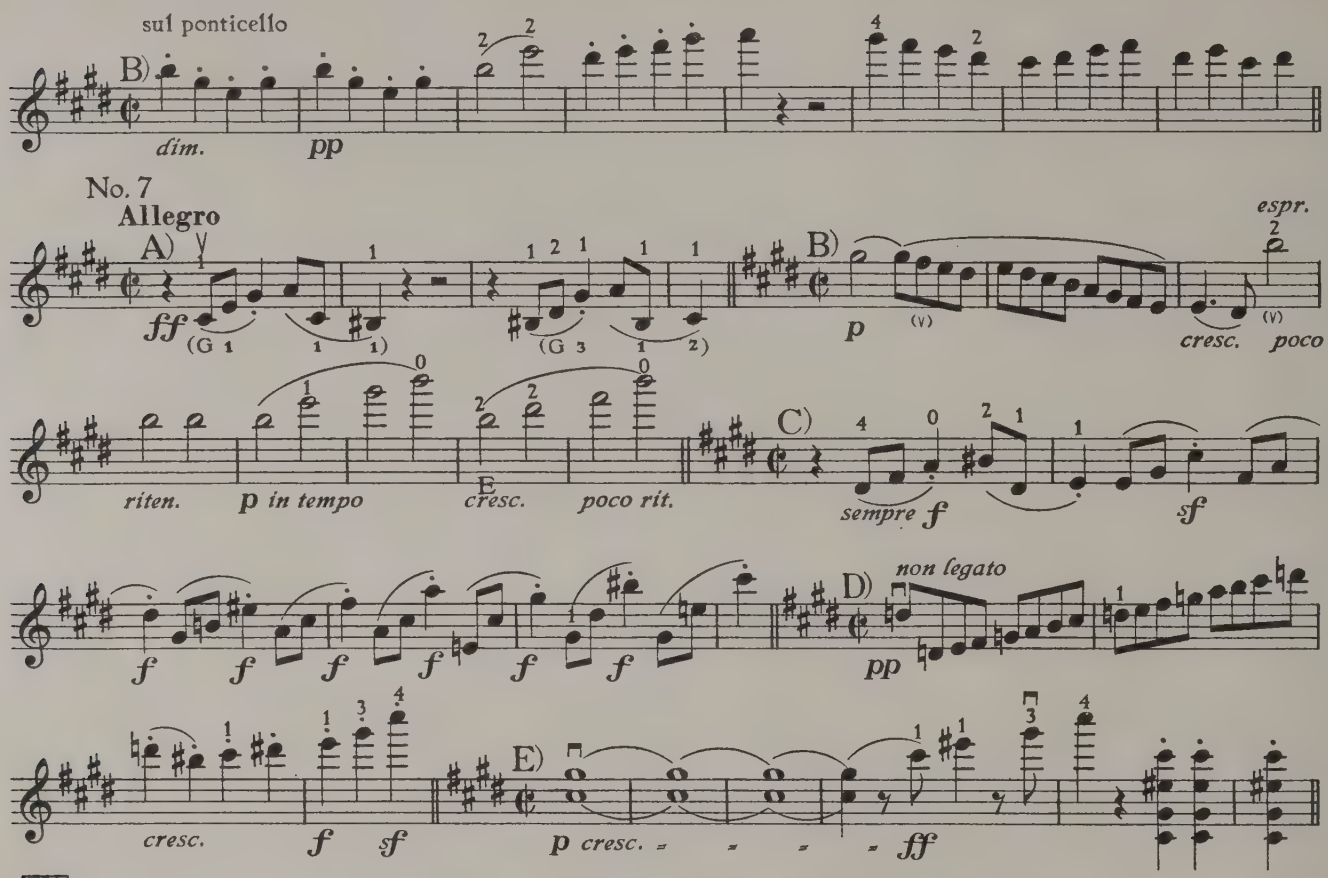
Allegretto



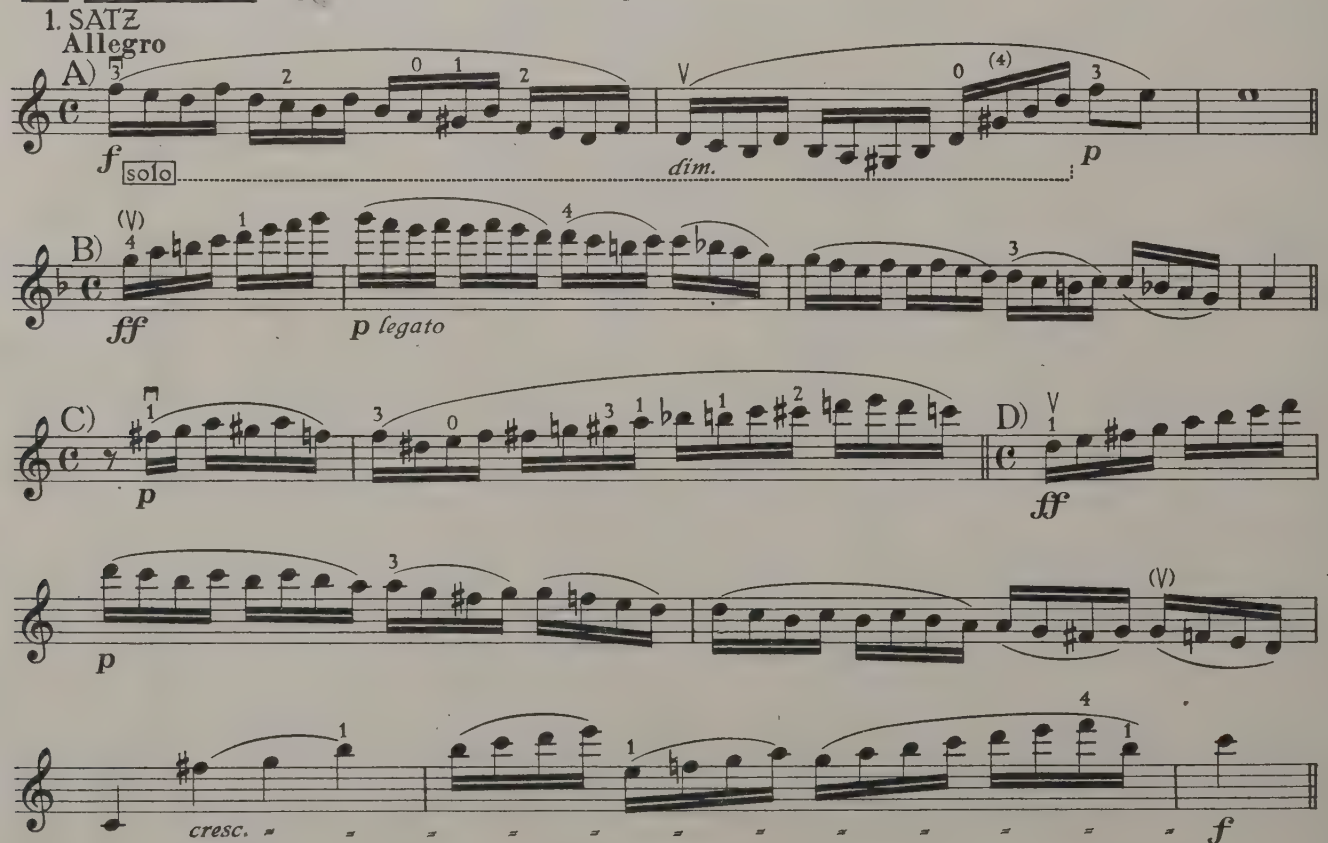
No. 5
Presto

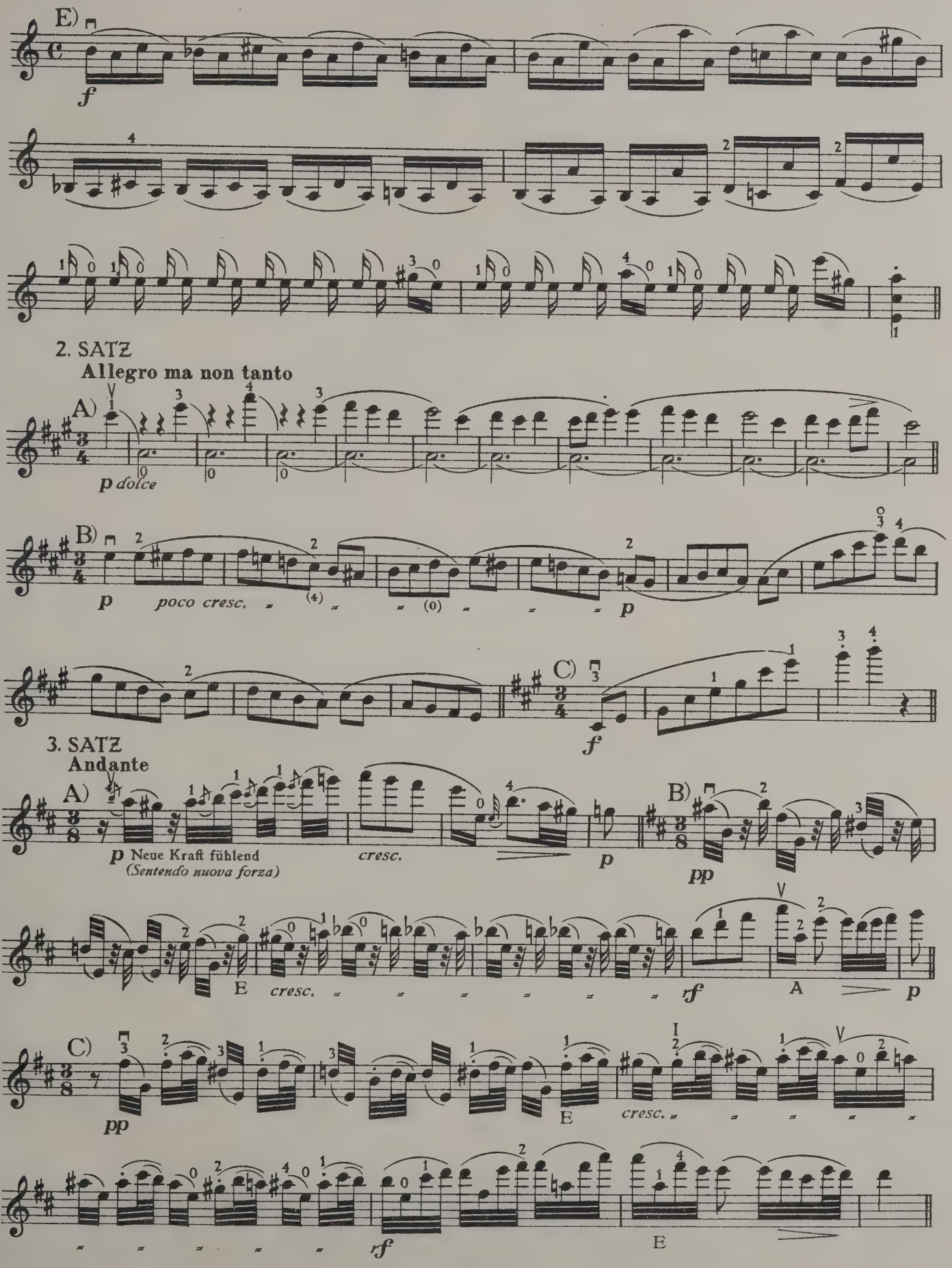


*) Im 1. Band enthalten: Triller 68b | *) *Voir aussi Vol. I: Trilles* 68b | *) Also in Vol. I see: Trills 68b



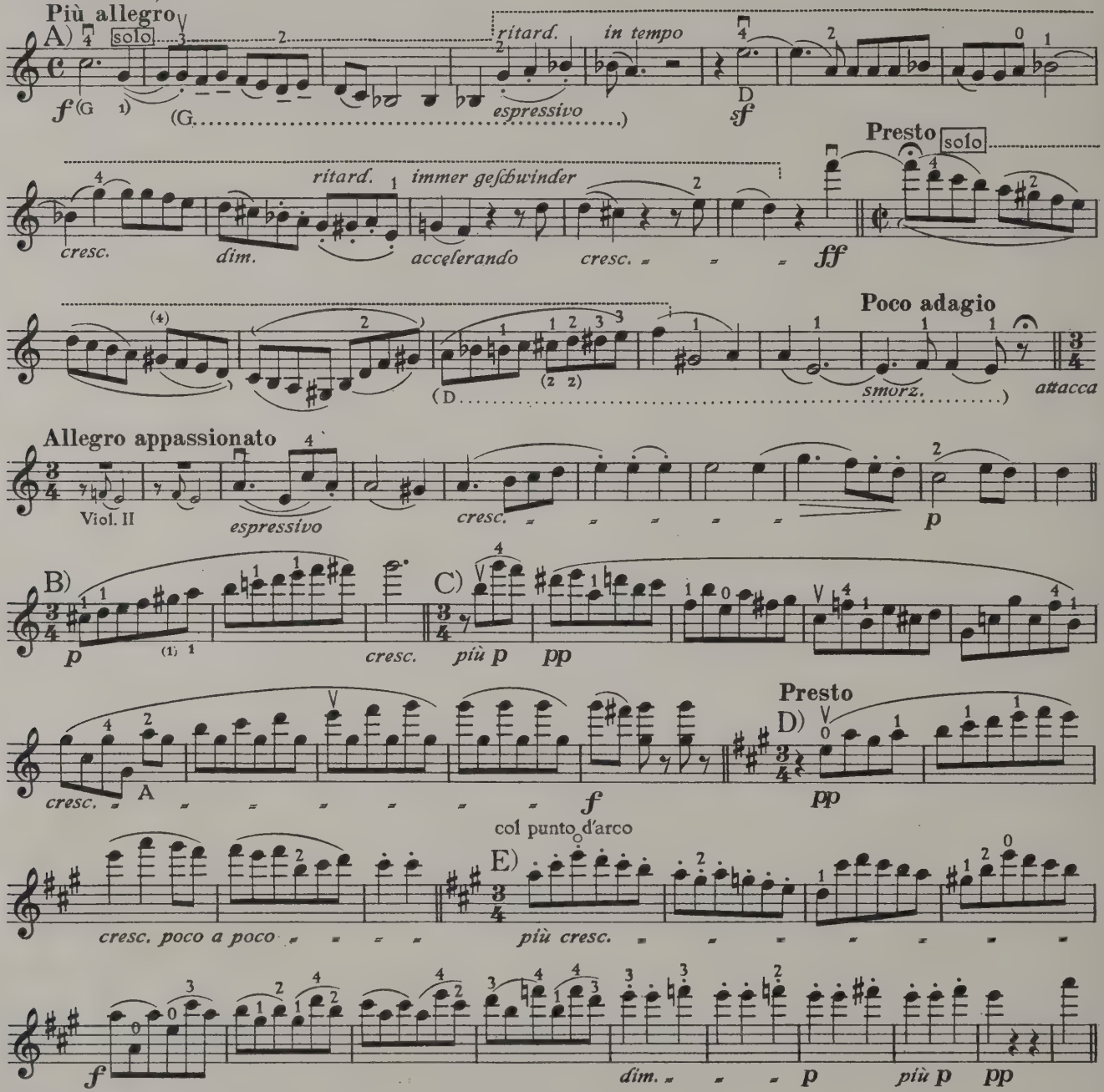
51 Beethoven: Quartett No. 15 *a-la-a* Op. 132




E)
f
2. SATZ
Allegro ma non tanto
A)
p dolce
B)
p poco cresc.
p
C)
f
3. SATZ
Andante
A)
p Neue Kraft fühlend
(Sentendo nuova forza)
cresc.
p
B)
pp
E
cresc.
rf
A
p
C)
pp
E
cresc.
rf
E

LETZTER SATZ

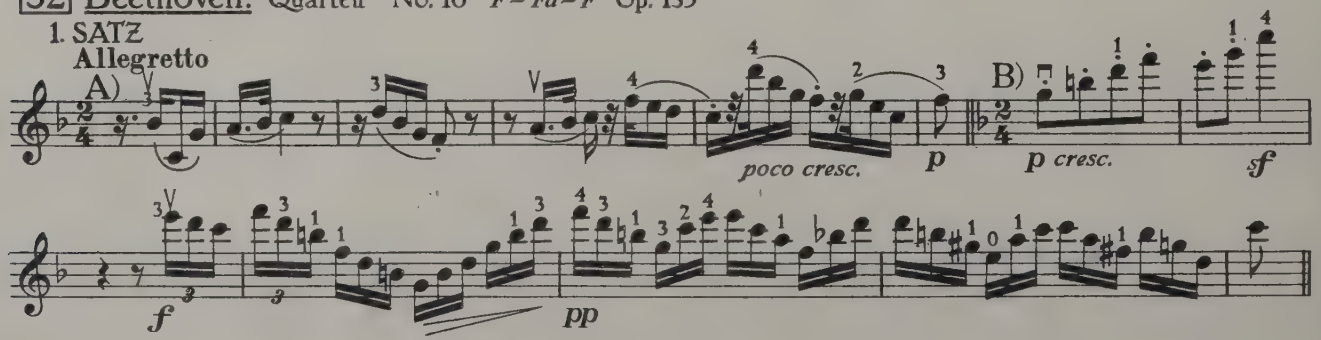
(Alla marcia, assai vivace)

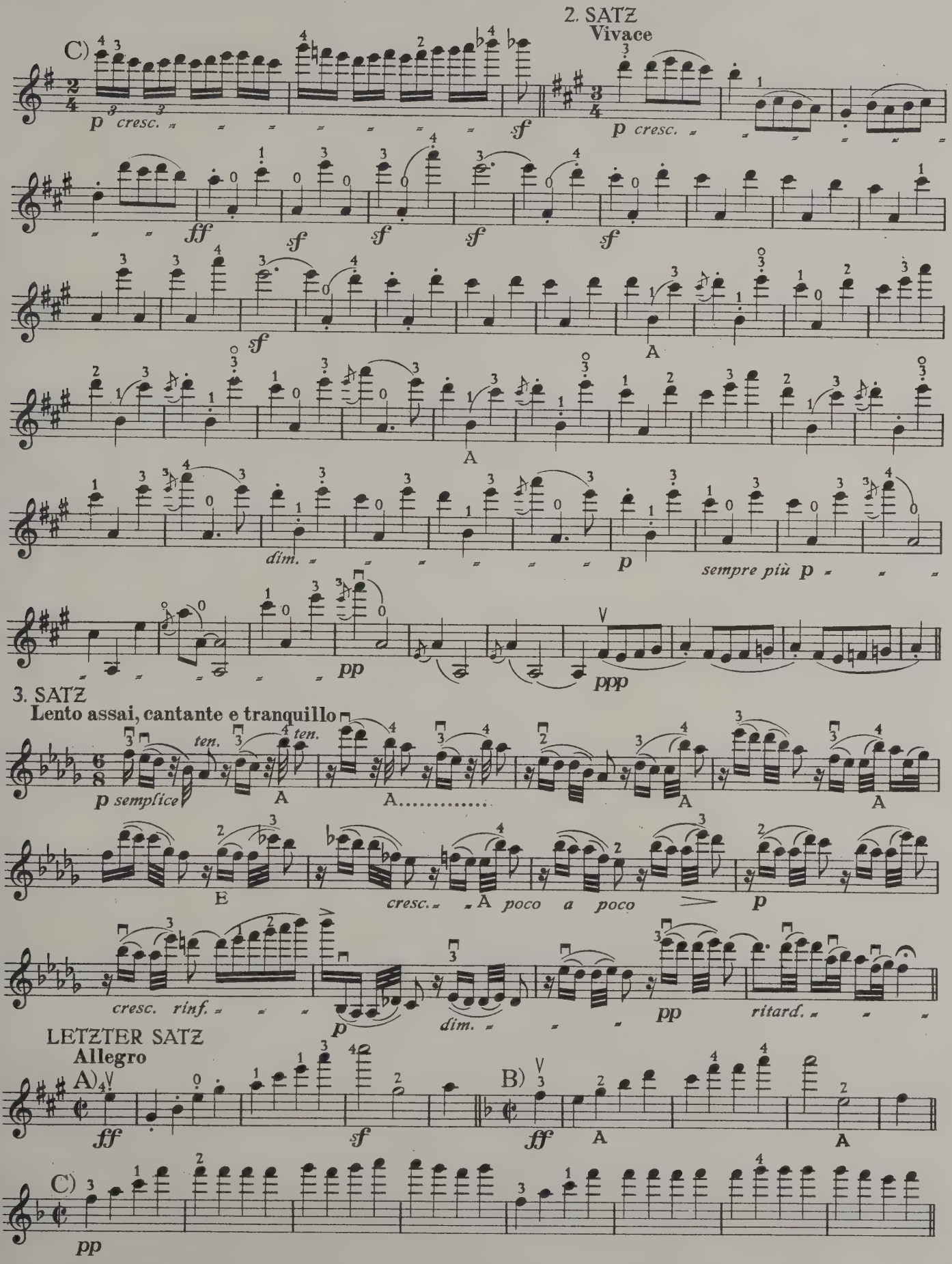


52 Beethoven: Quartett No. 16 *F–Fa–F* Op. 135

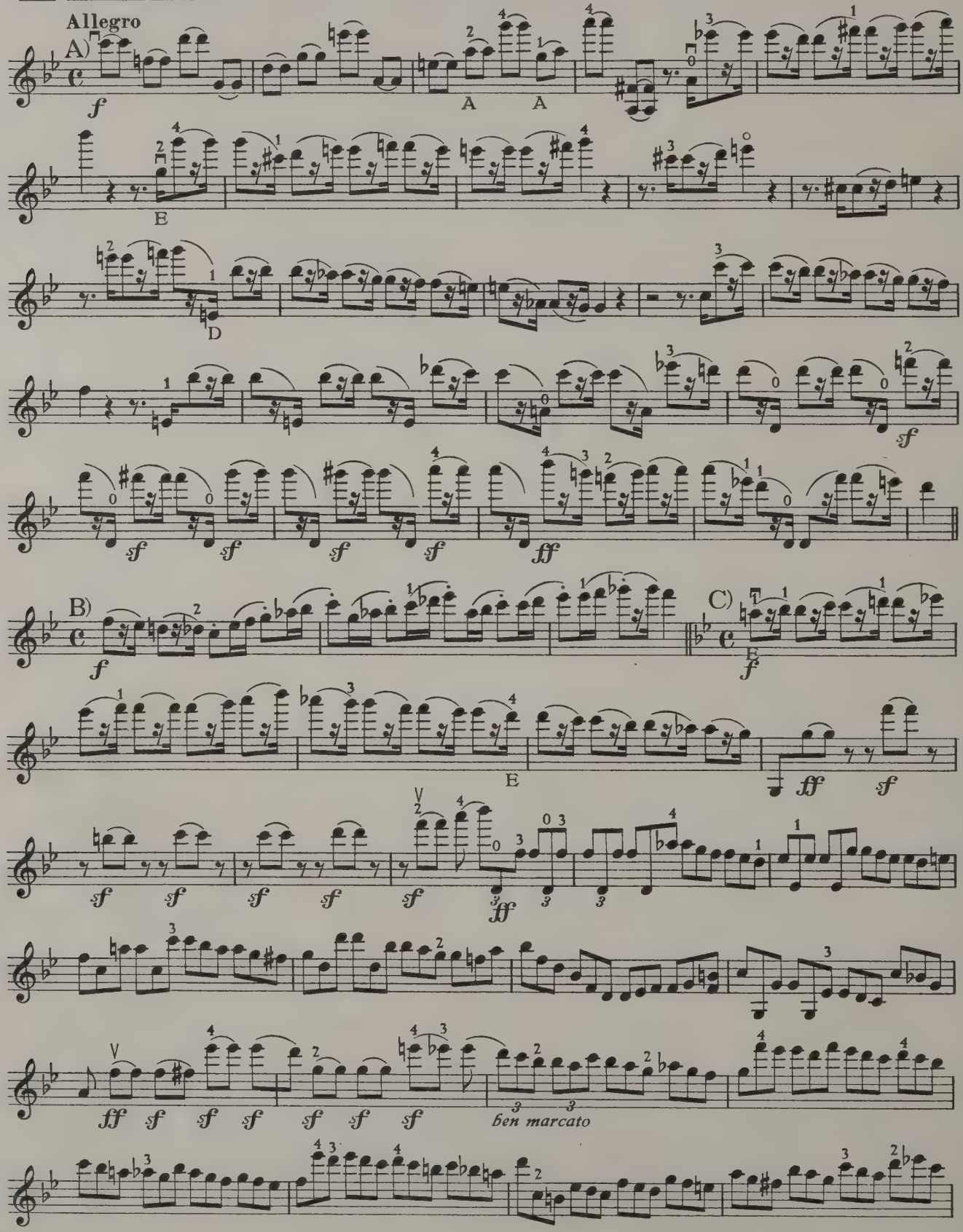
1. SATZ

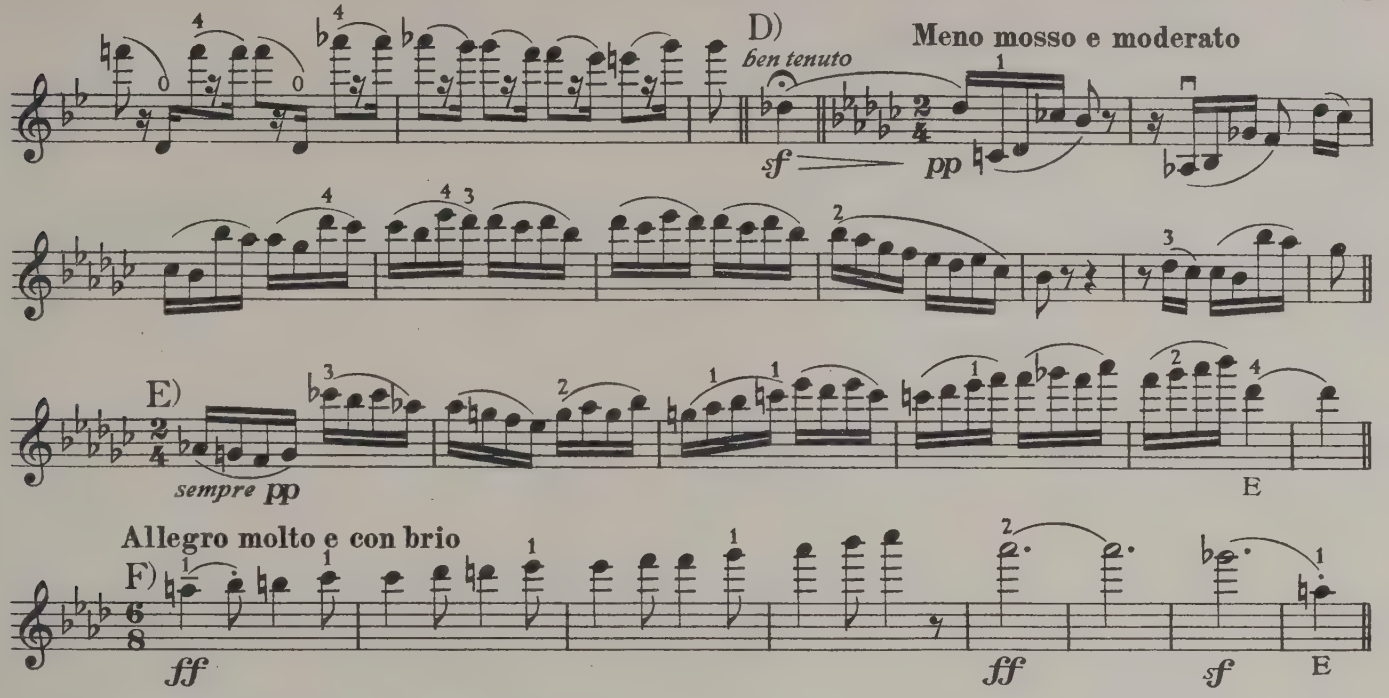
Allegretto




2. SATZ
Vivace
C)
p cresc.
sf
p cresc.
ff
sf
sf
sf
sf
sf
A
A
dim.
p
sempre più p
pp
ppp
3. SATZ
Lento assai, cantante e tranquillo
ten.
ten.
p semplice
A
A.....
A
A
E
cresc.
A poco a poco
p
cresc. rinf.
p
dim.
pp
ritard.
LETZTER SATZ
Allegro
A)
ff
sf
B)
ff
A
A
C)
pp

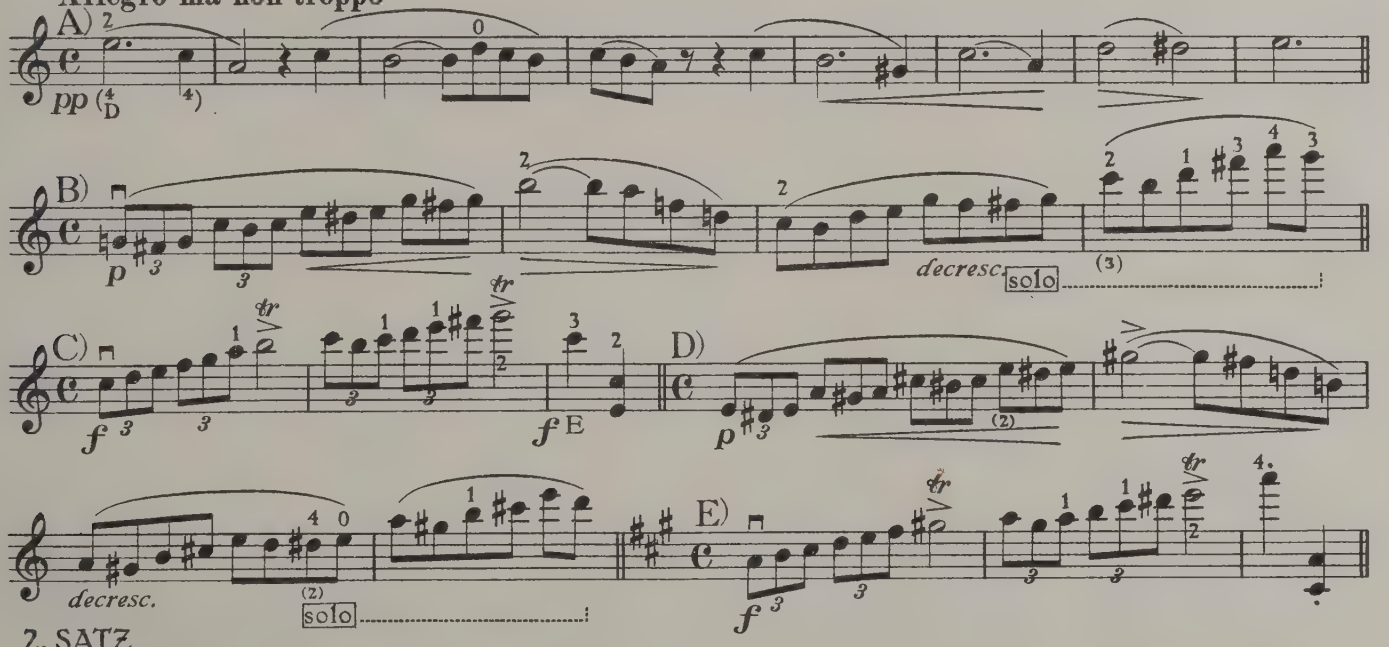
53 Beethoven: FUGA GRANDE (Quartett 2 Viol., Viola, Vcl. No. 17) *B–Sib–Bb* Op. 133



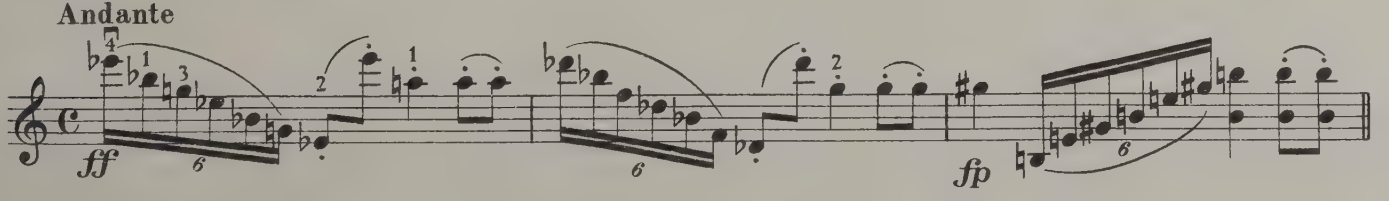


54 Schubert: Quartett *a-la-a* Op. 29

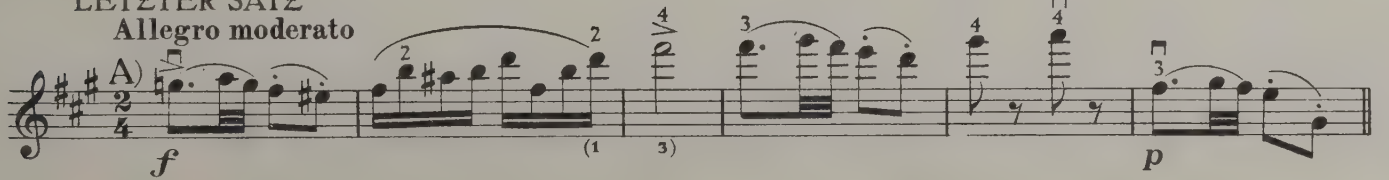
1. SATZ
Allegro ma non troppo

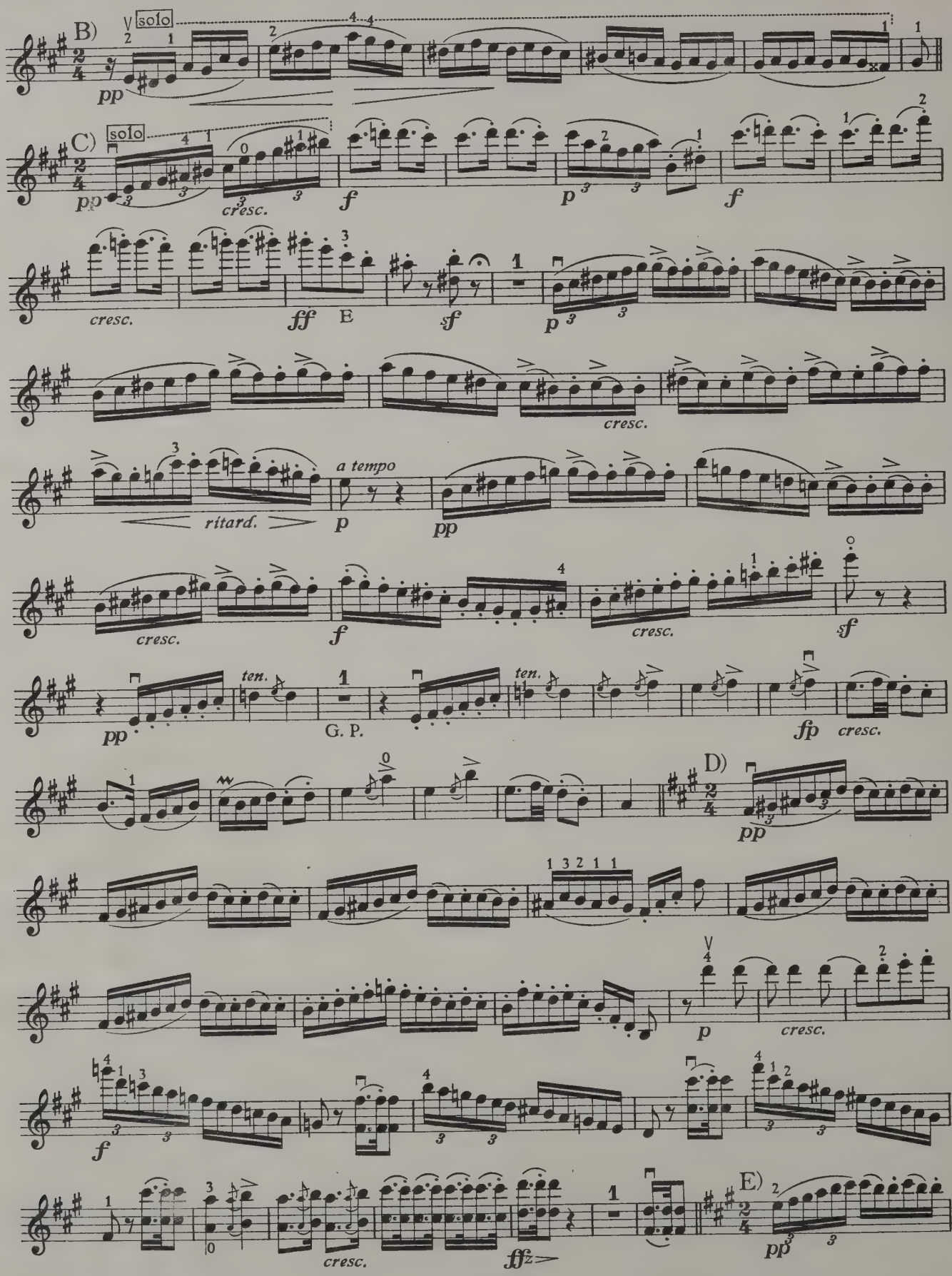


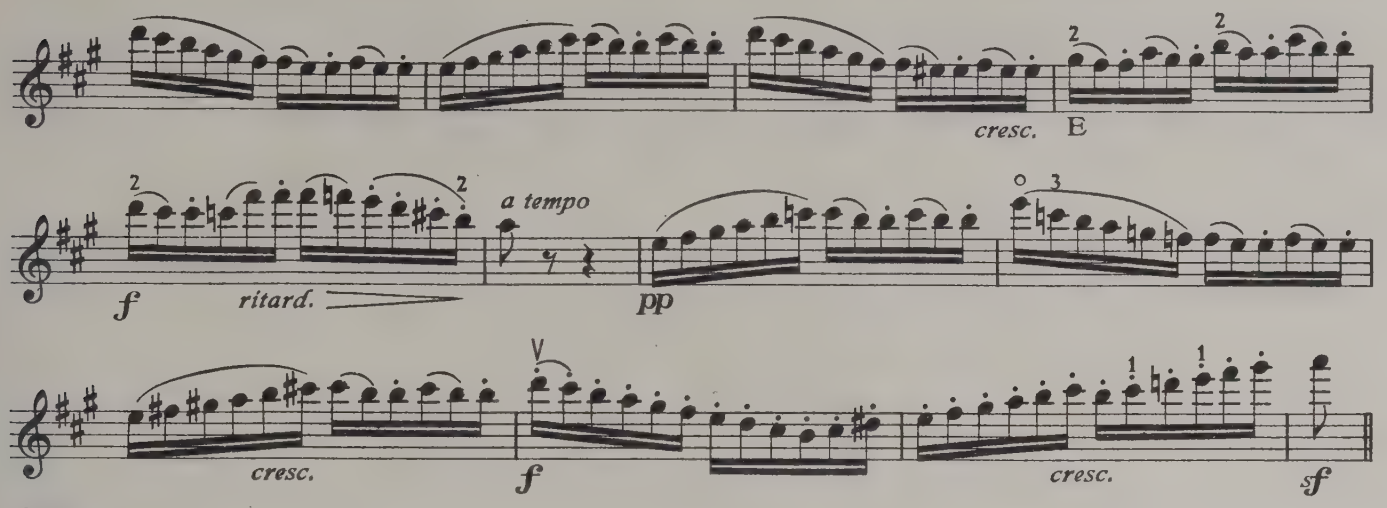
2. SATZ
Andante



LETZTER SATZ
Allegro moderato



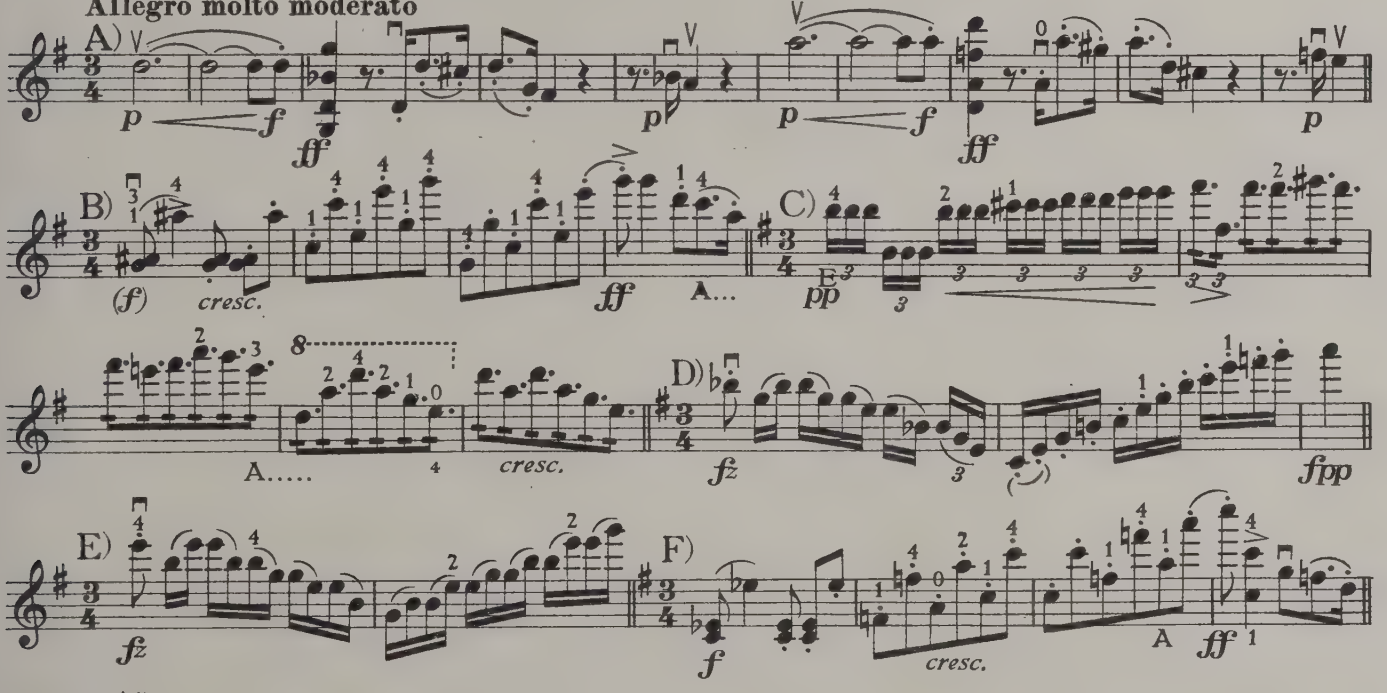

B)
solo
pp
C)
solo
pp
cresc.
f
p
f
cresc.
ff
E
sf
p
cresc.
a tempo
ritard.
p
pp
cresc.
f
cresc.
sf
pp
ten.
G. P.
ten.
fp
cresc.
D)
pp
p
cresc.
f
cresc.
ff
E)
pp



55 Schubert: Quartett *G-Sol-G* Op. 161

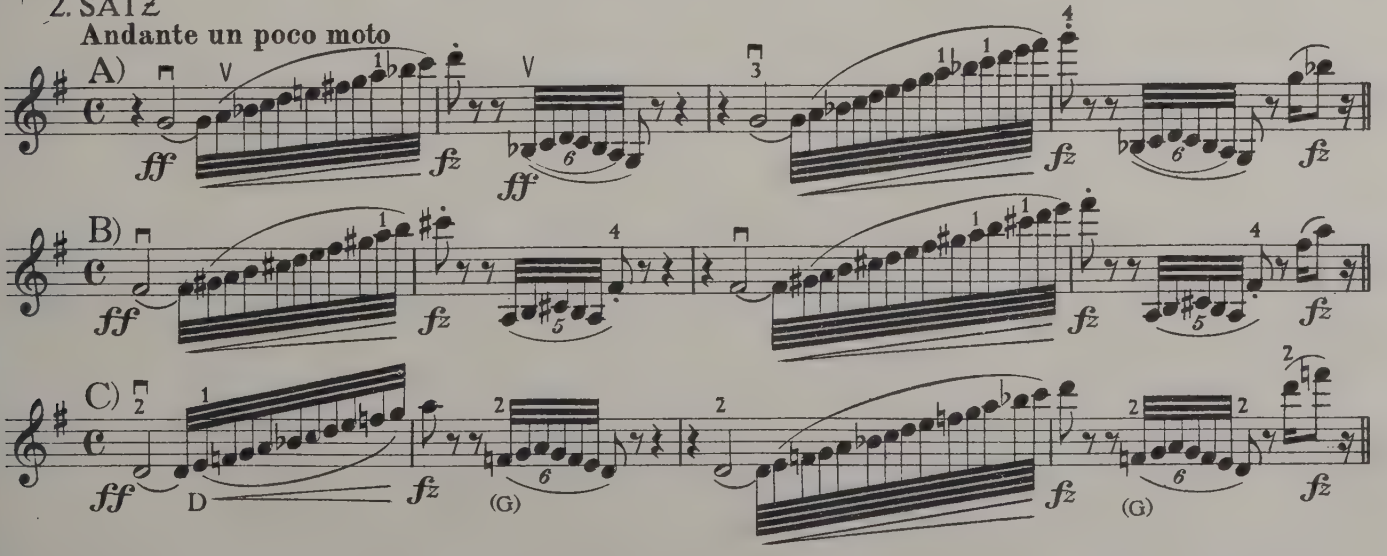
1. SATZ

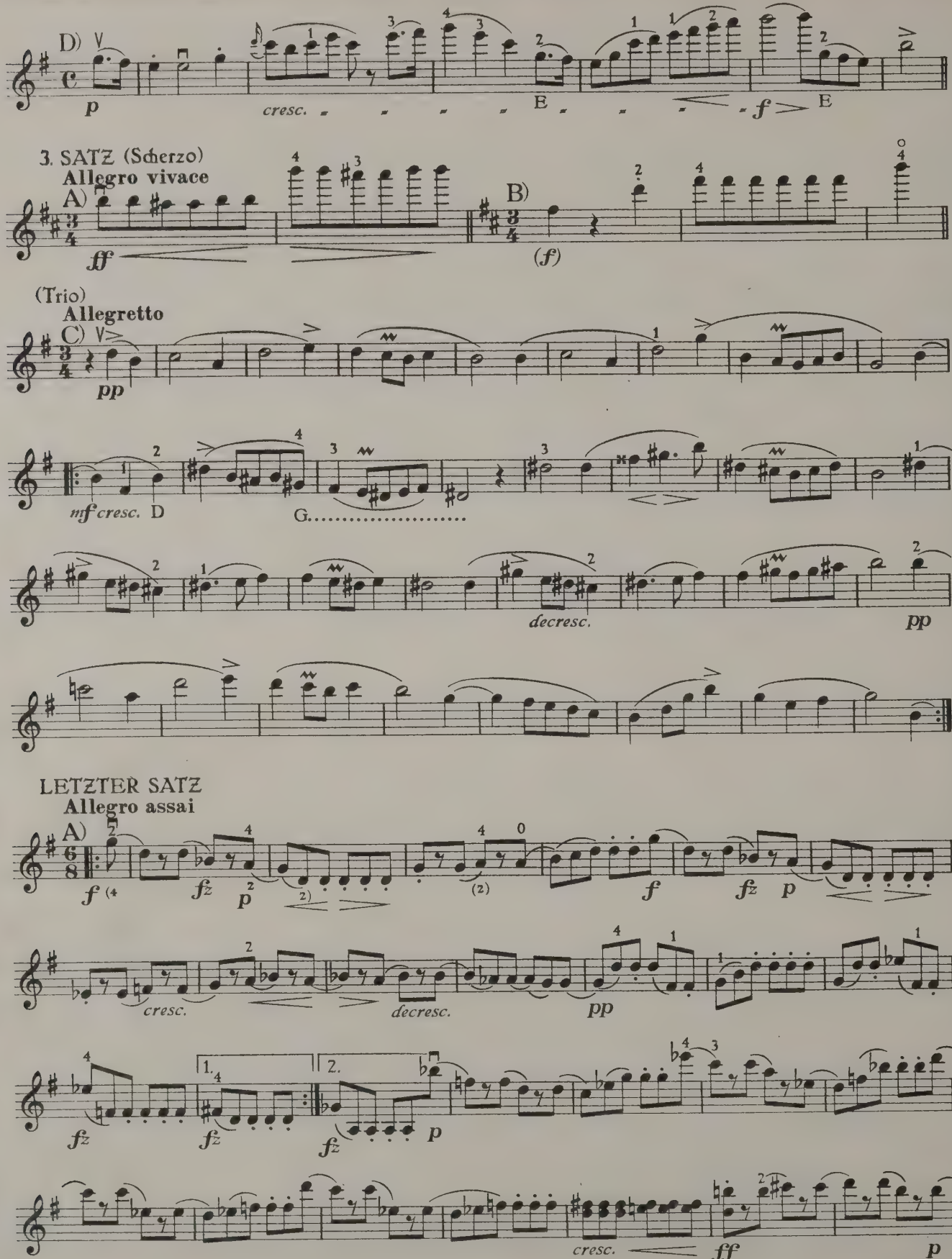
Allegro molto moderato

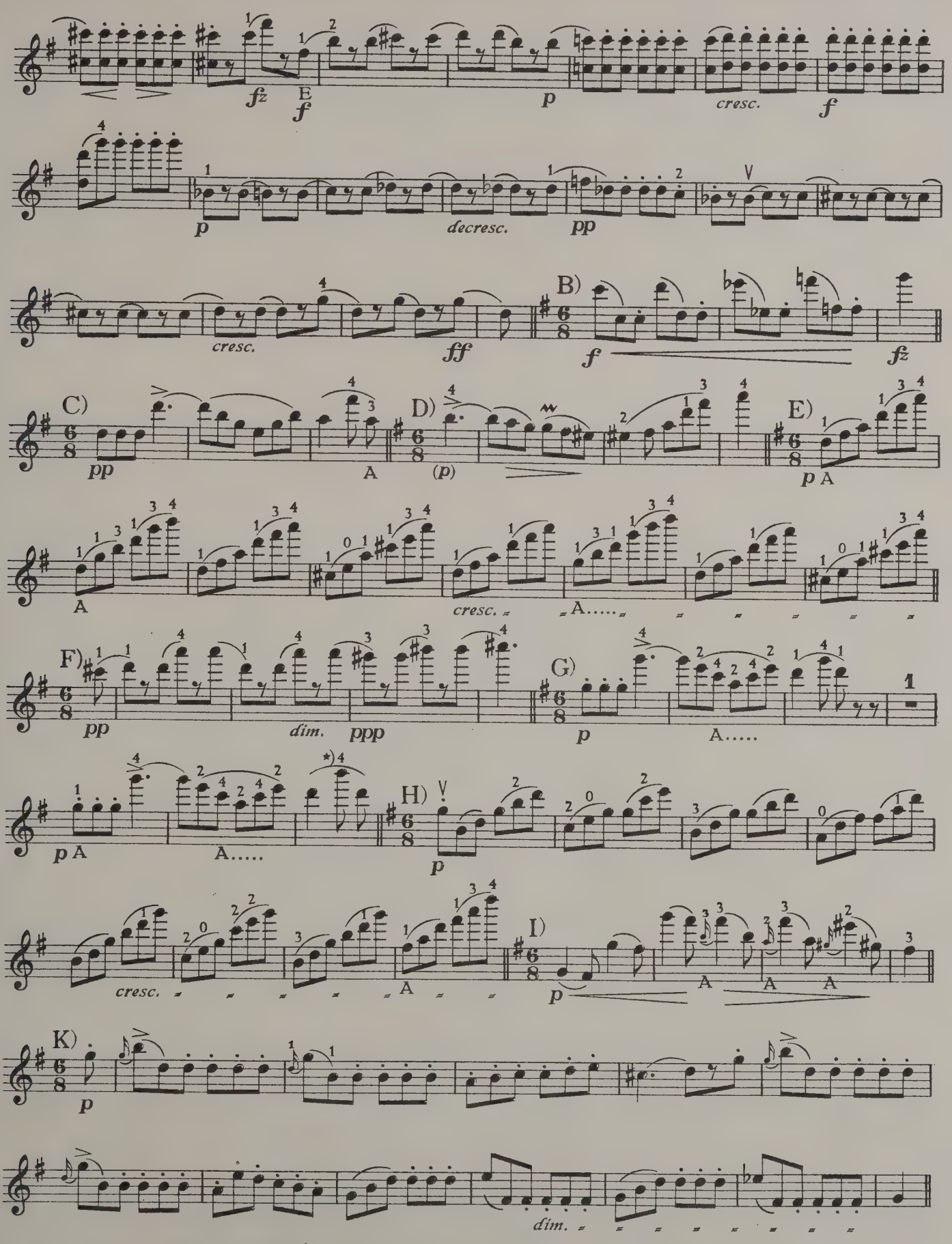


2. SATZ

Andante un poco moto




D)
p
cresc.
E
f
E
3. SATZ (Scherzo)
Allegro vivace
A)
ff
B)
(f)
(Trio)
Allegretto
C)
pp
mf cresc.
D
G.....
decresc.
pp
LETZTER SATZ
Allegro assai
A)
f
fz
p
cresc.
decresc.
pp
fz
fz
fz
p
cresc.
ff
p



*) 4. Finger strecken, 1. Finger liegen lassen.

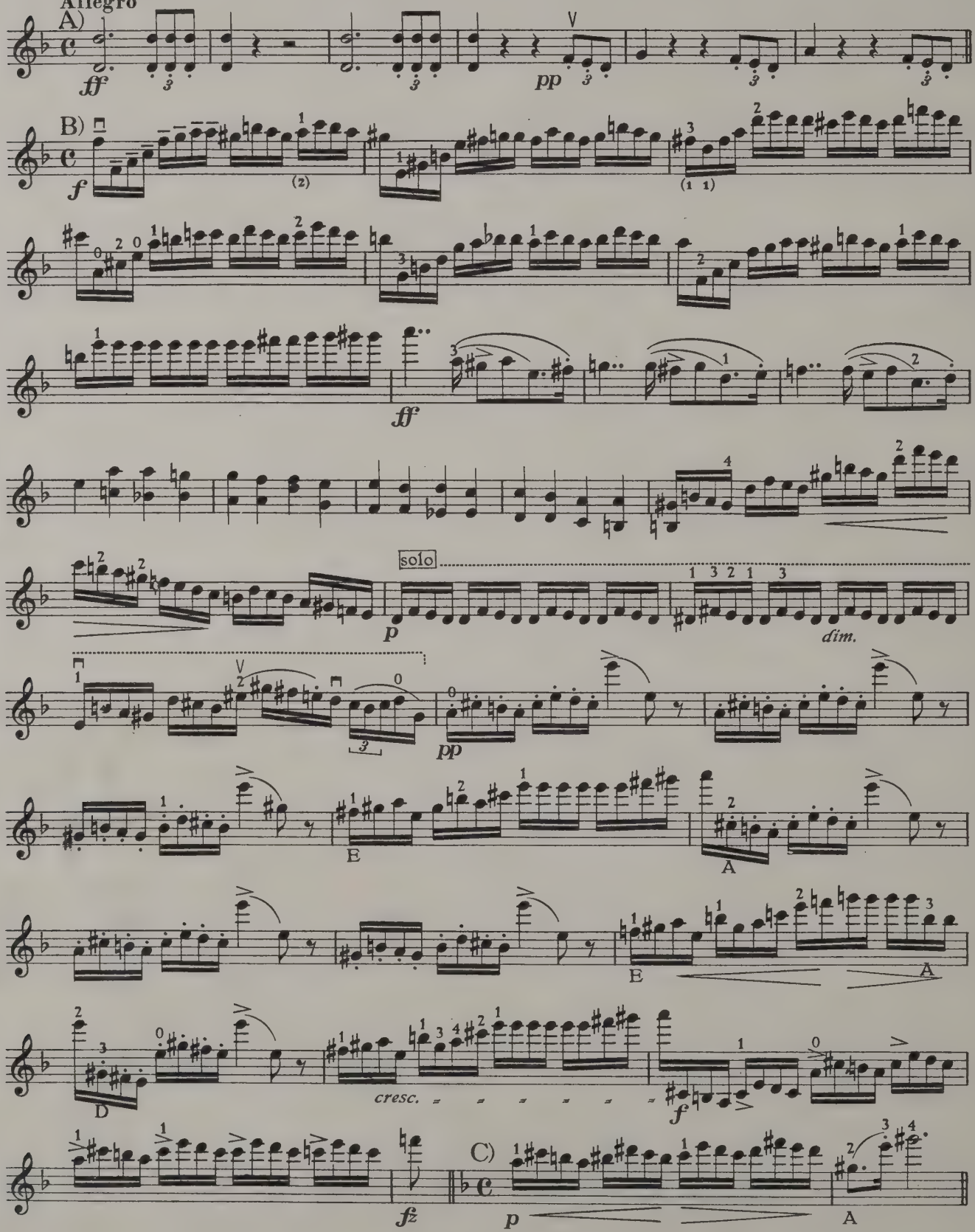
*) *Etendre le quatrieme doigt, laisser le premier doigt sur les cordes.*

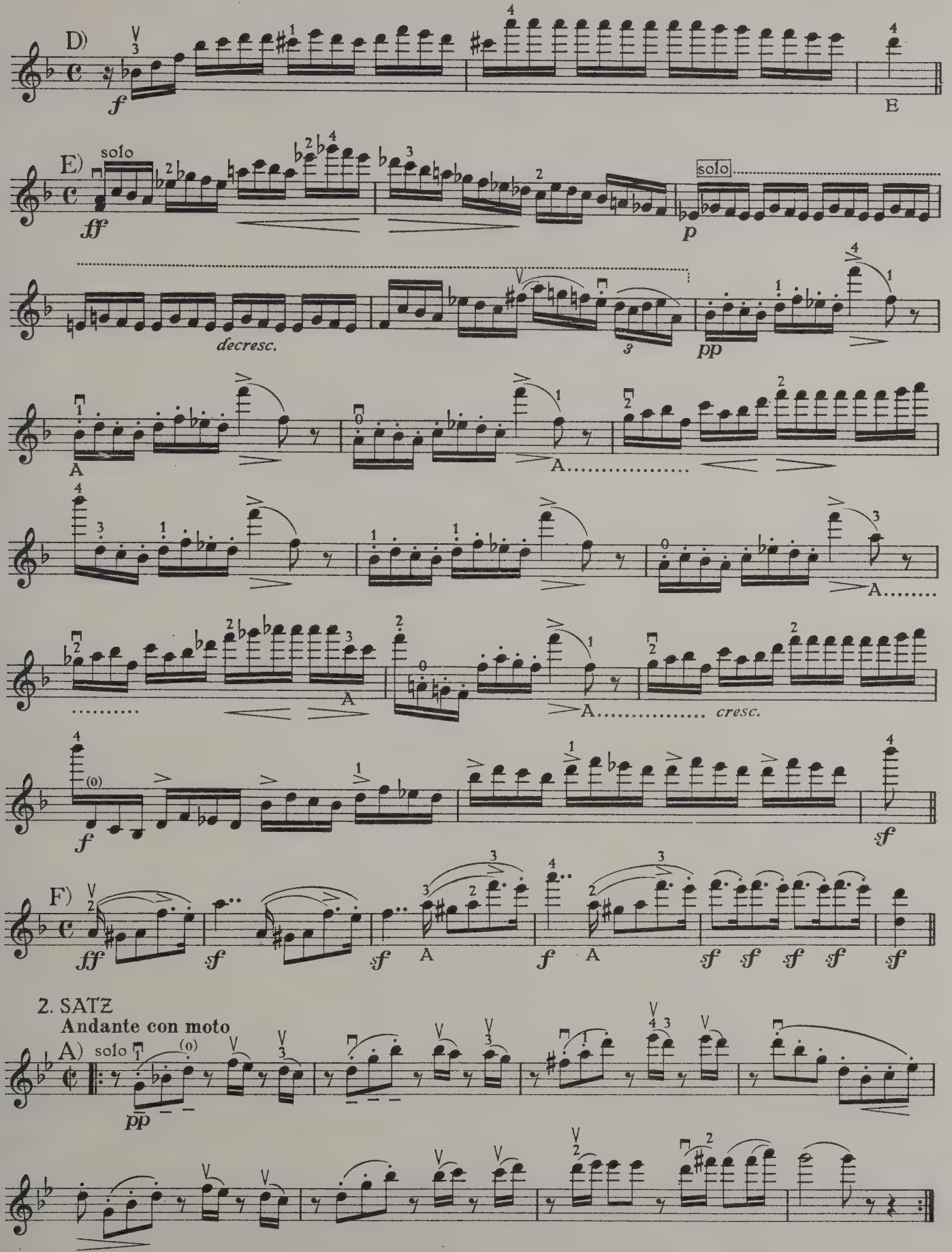
*) Stretch the fourth finger, the first finger to remain on the string.

56 Schubert: Quartett *d–re–d* Op. posth.

1. SATZ

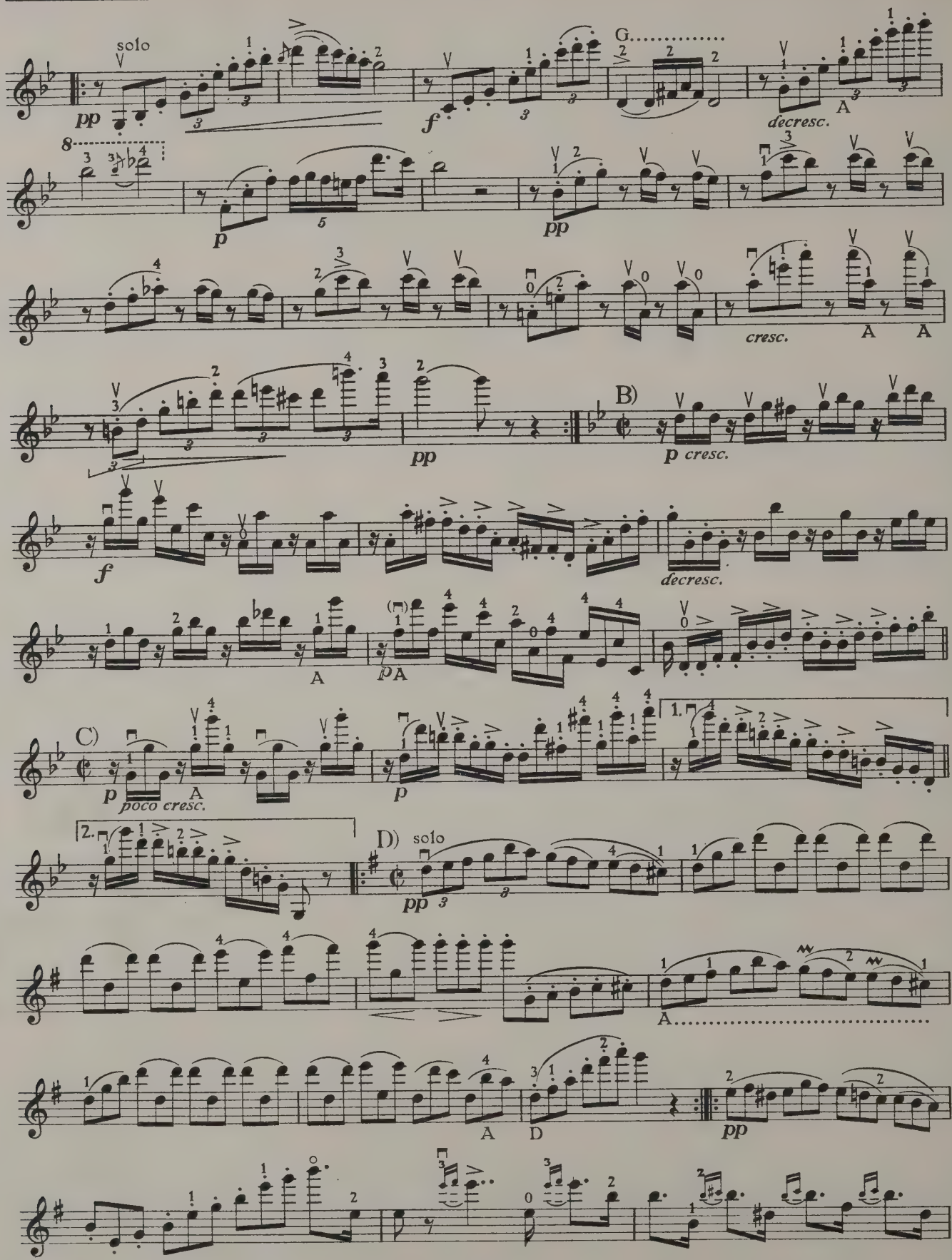
Allegro

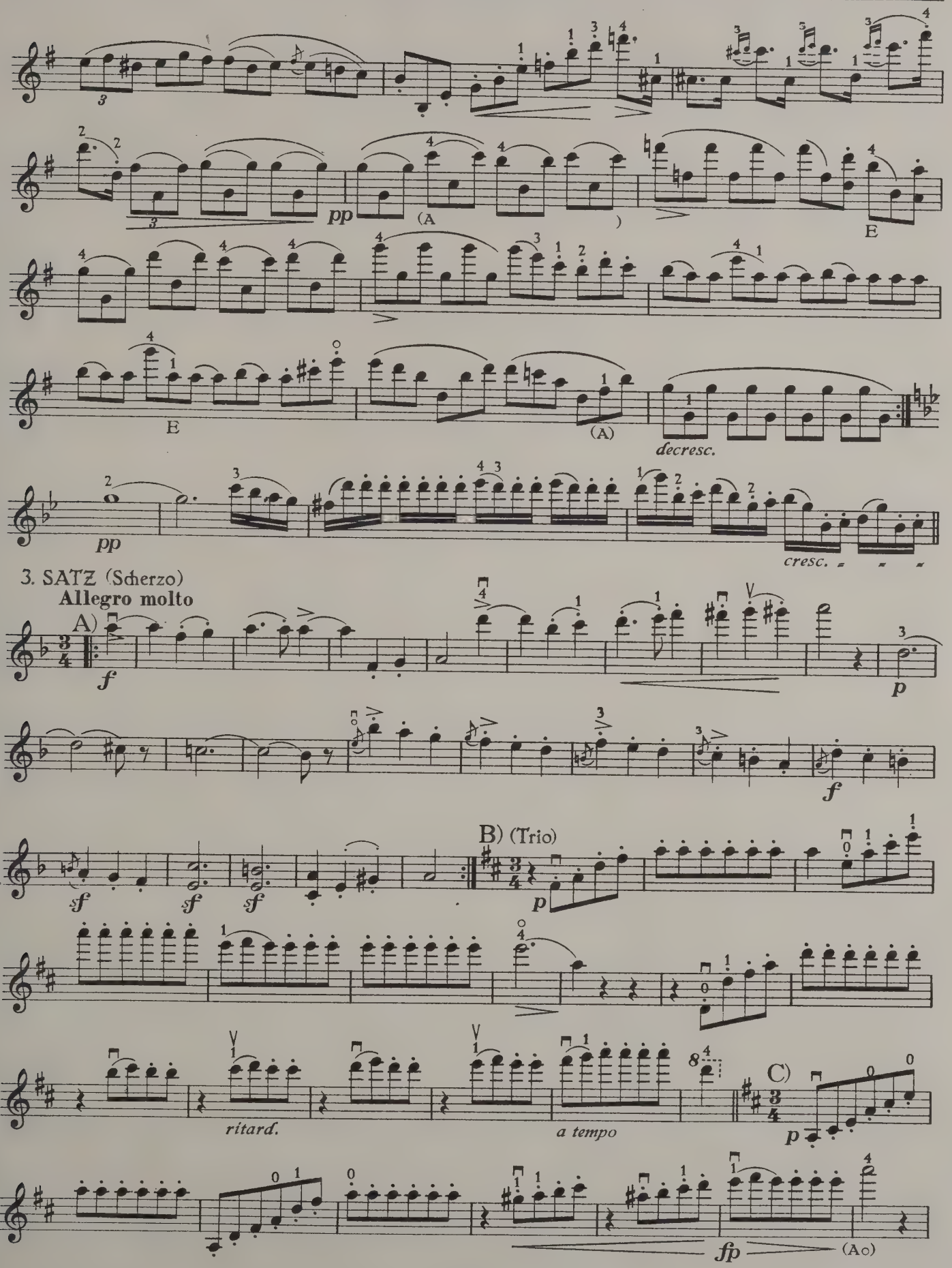


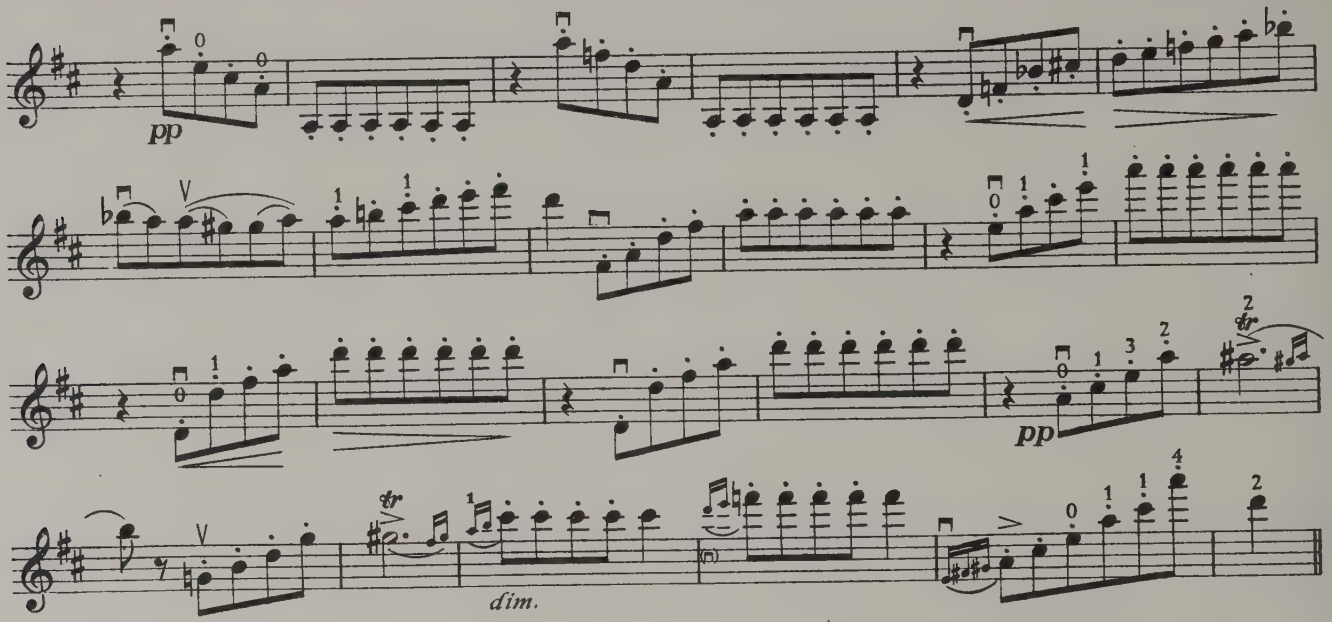


2. SATZ

Andante con moto

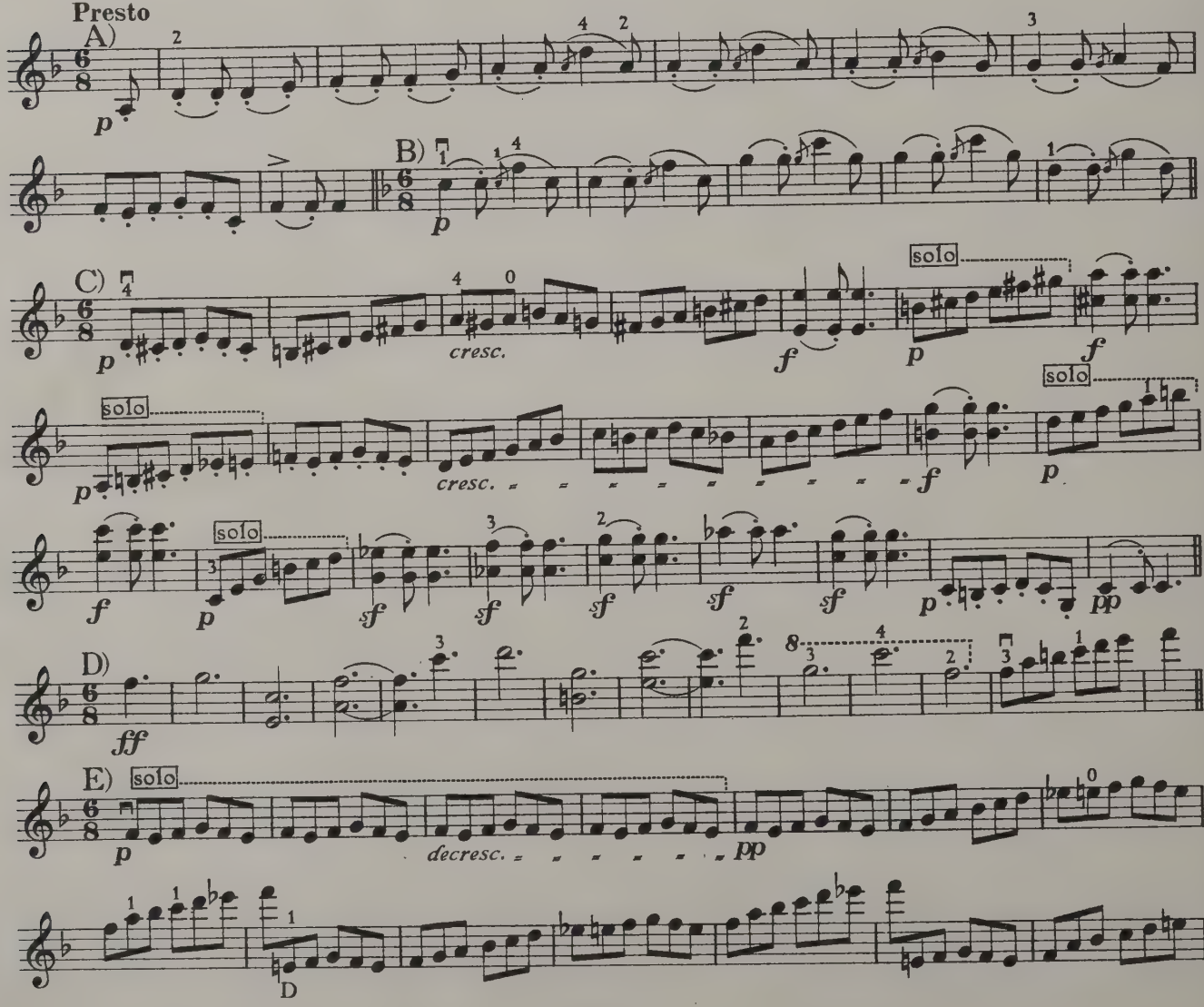

solo
pp
f
G.
decresc.
A
p
pp
cresc.
A
A
pp
B)
p cresc.
f
decresc.
A
p A
C)
p
poco cresc.
A
p
1.
2.
D)
solo
pp
A.....
A
D
pp

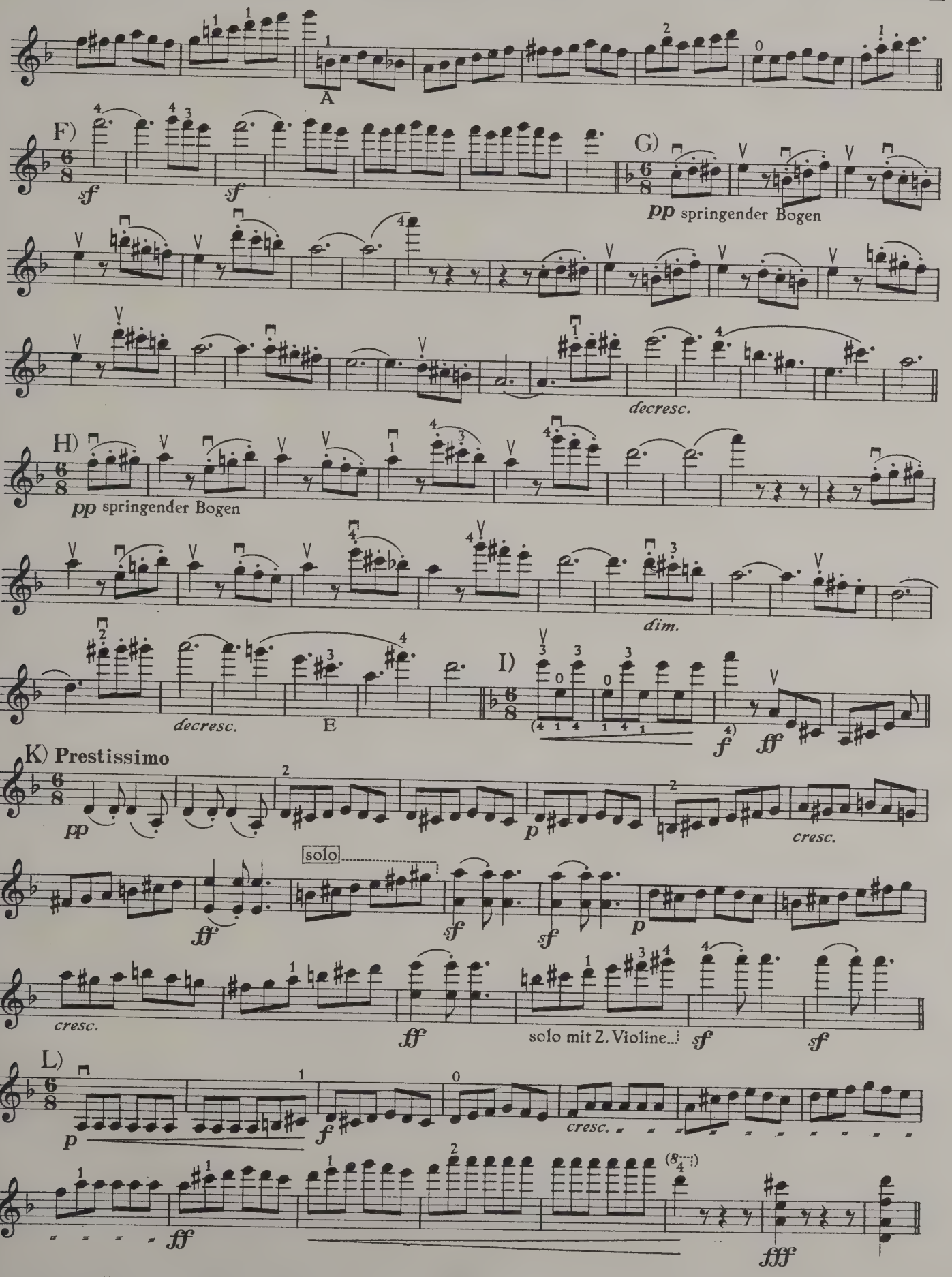

pp
(A
)
E
E
(A)
decresc.
pp
cresc.
3. SATZ (Scherzo)
Allegro molto
A)
f
p
f
B) (Trio)
sf
sf
sf
p
ritard.
a tempo
C)
p
fp
(Ao)



LETZTER SATZ

Presto

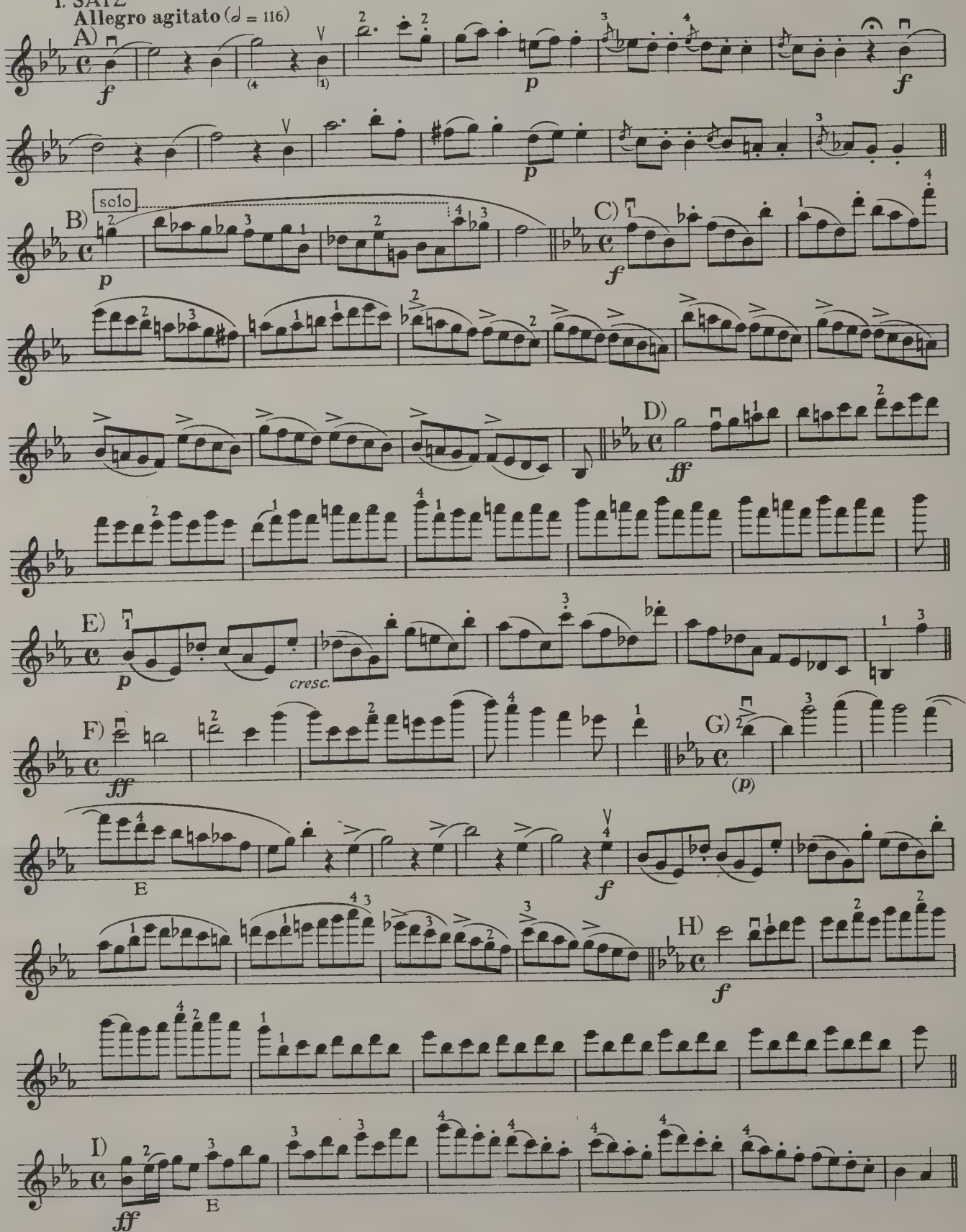



A
F)
sf
sf
G)
pp springender Bogen
decresc.
H)
pp springender Bogen
dim.
decresc.
E
I)
f
fff
K) Prestissimo
pp
p
cresc.
solo
ff
sf
sf
p
cresc.
ff
solo mit 2. Violine...
sf
sf
L)
p
f
cresc.
ff
fff

57 Cherubini: Quartett No. 1 *Es-Mib-Eb*

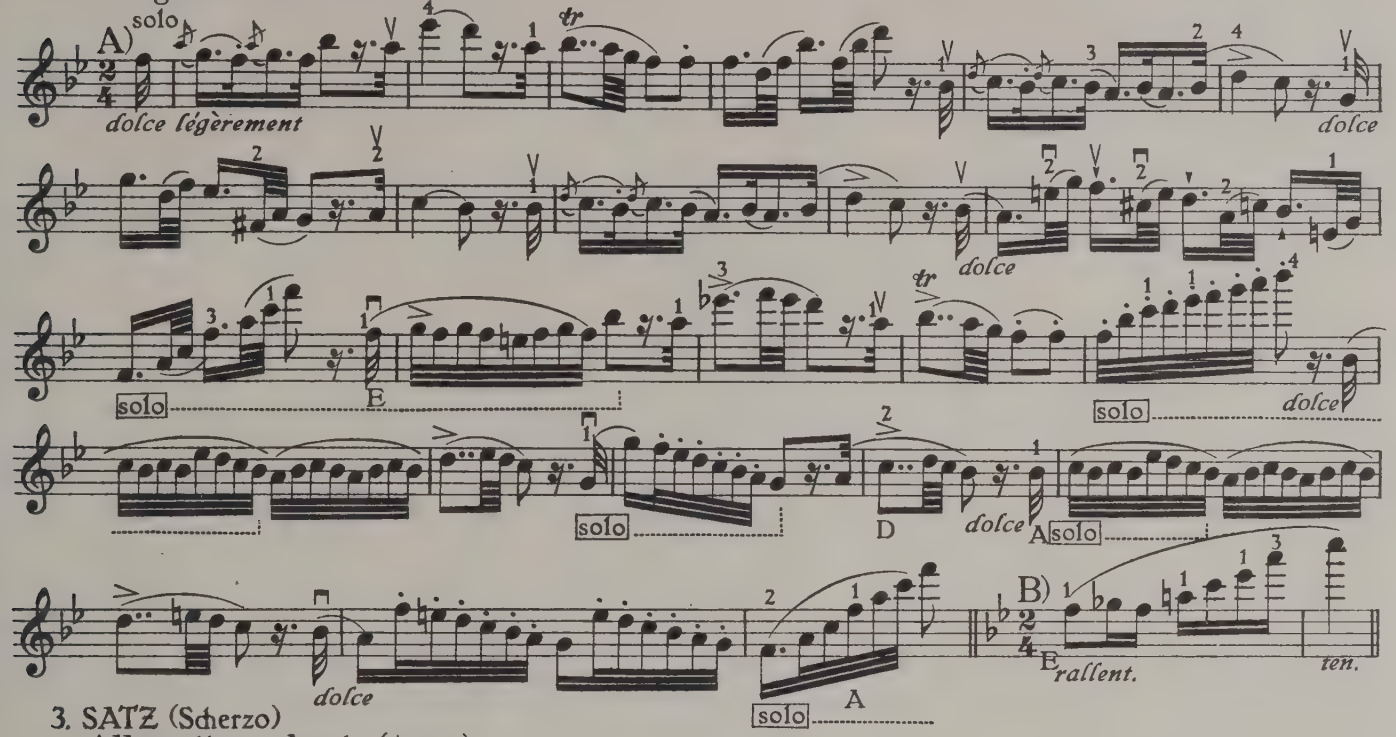
1. SATZ

Allegro agitato (♩ = 116)



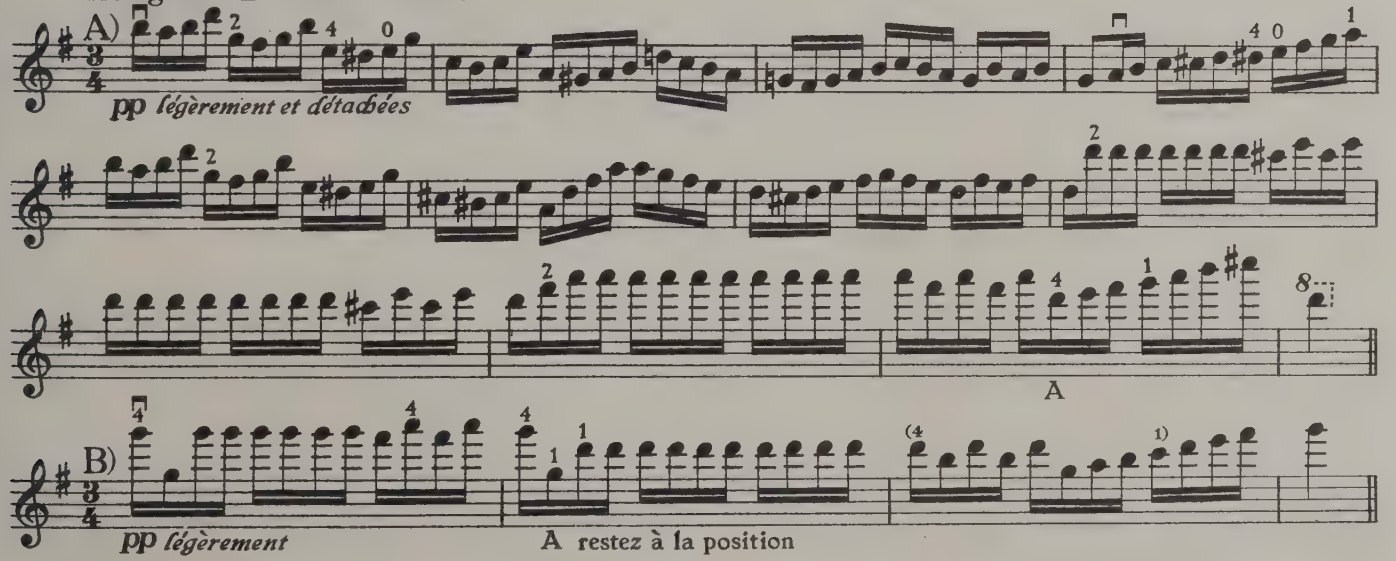
2. SATZ

Larghetto sans lenteur (♪ = 116)



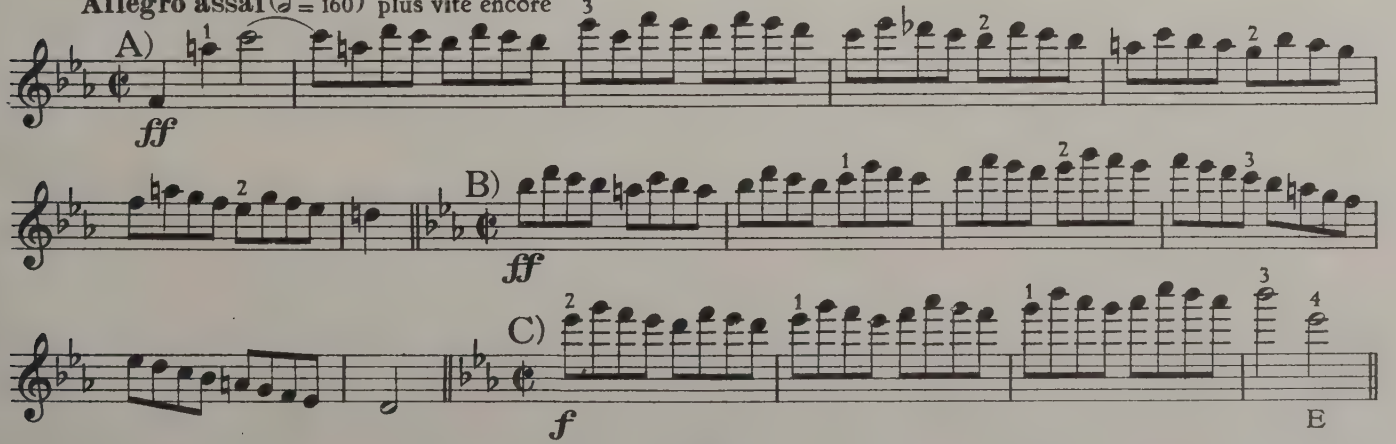
3. SATZ (Scherzo)

Allegretto moderato (♩ = 126)



FINALE

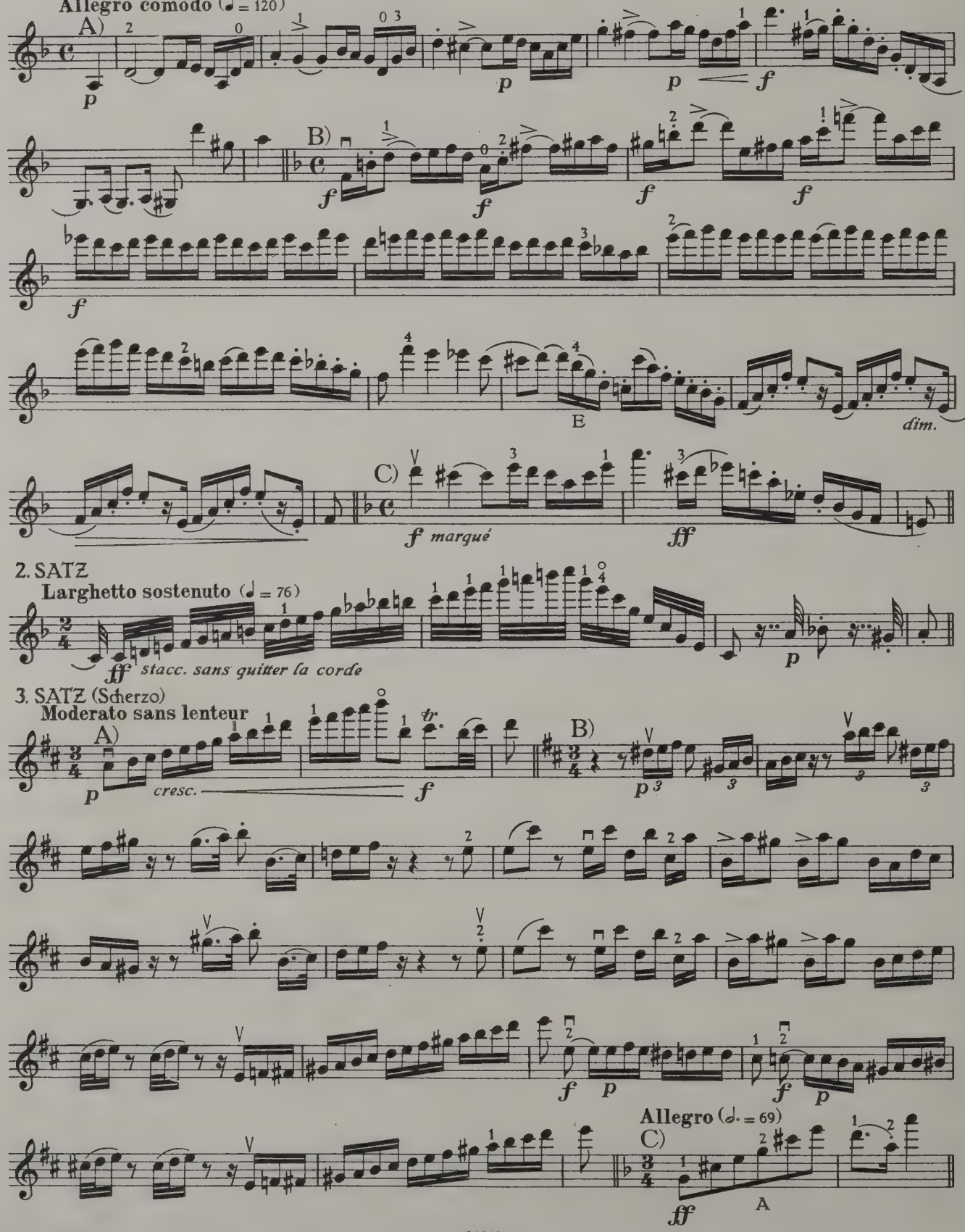
Allegro assai (𝅗𝅥 = 160) plus vite encore



58 Cherubini: Quartett No. 3 *d–re–d*

1. SATZ

Allegro comodo (♩ = 120)



2. SATZ

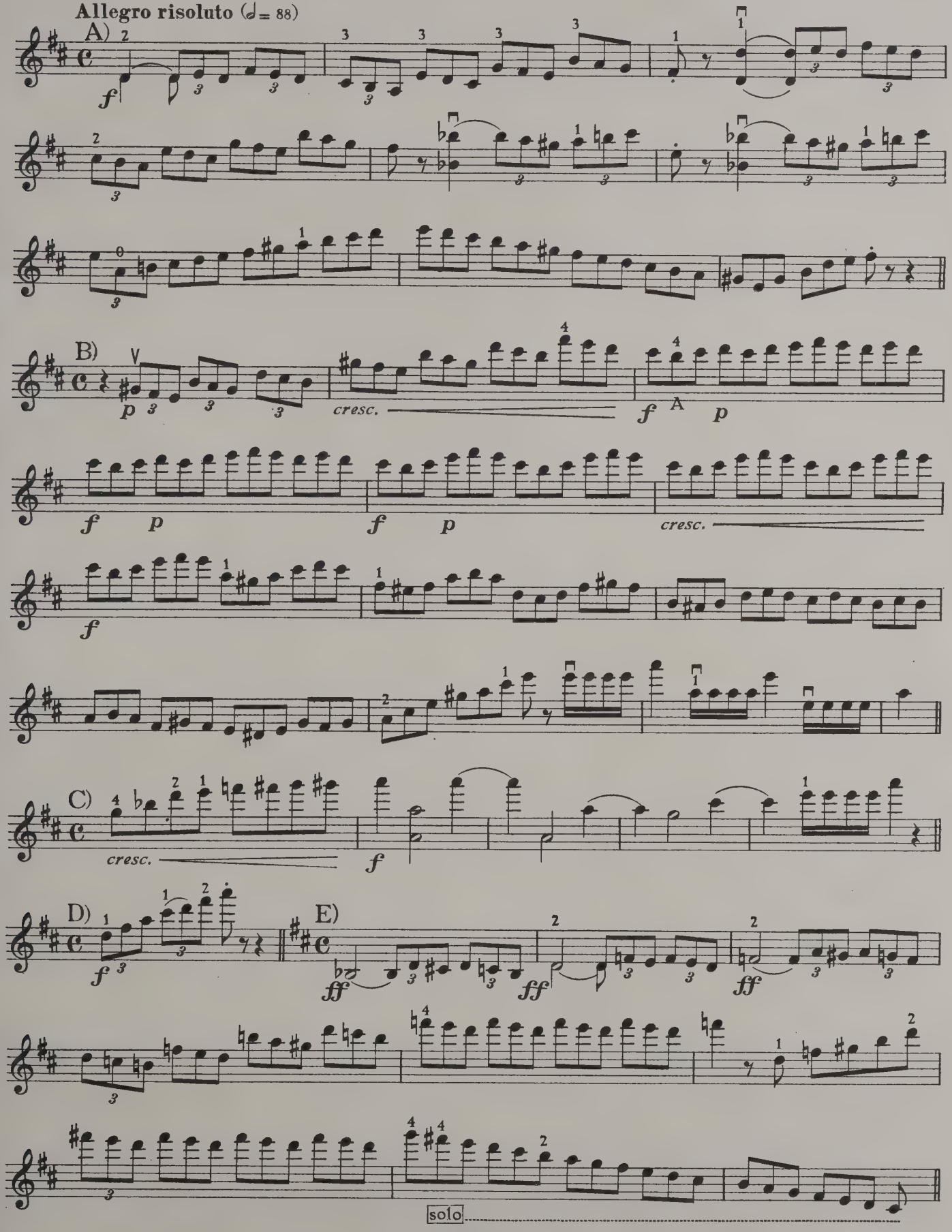
Larghetto sostenuto (♩ = 76)

3. SATZ (Scherzo)

Moderato sans lenteur

FINALE

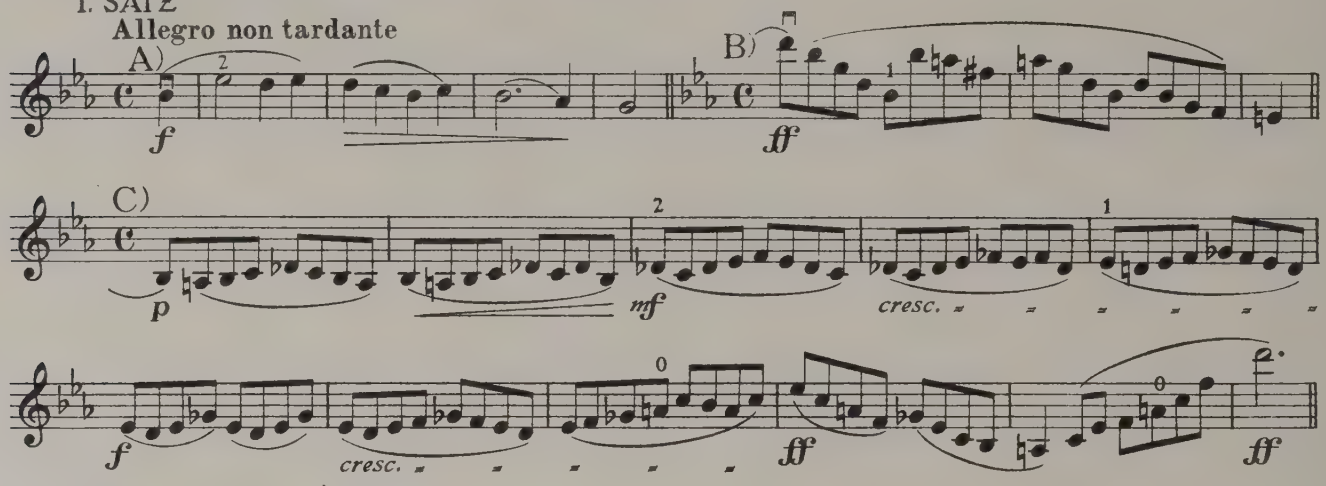
Allegro risoluto (♩= 88)



59 Mendelssohn: Quartett No. 1 *Es–Mib–Eb* Op. 12

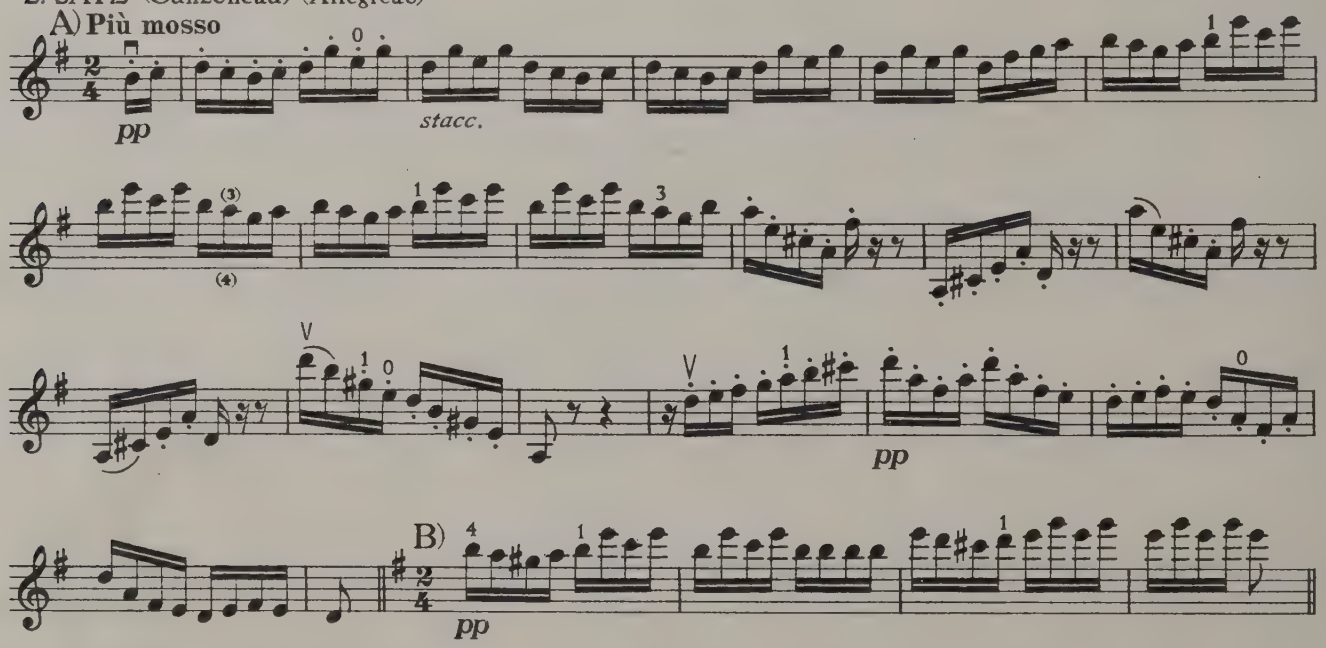
1. SATZ

Allegro non tardante



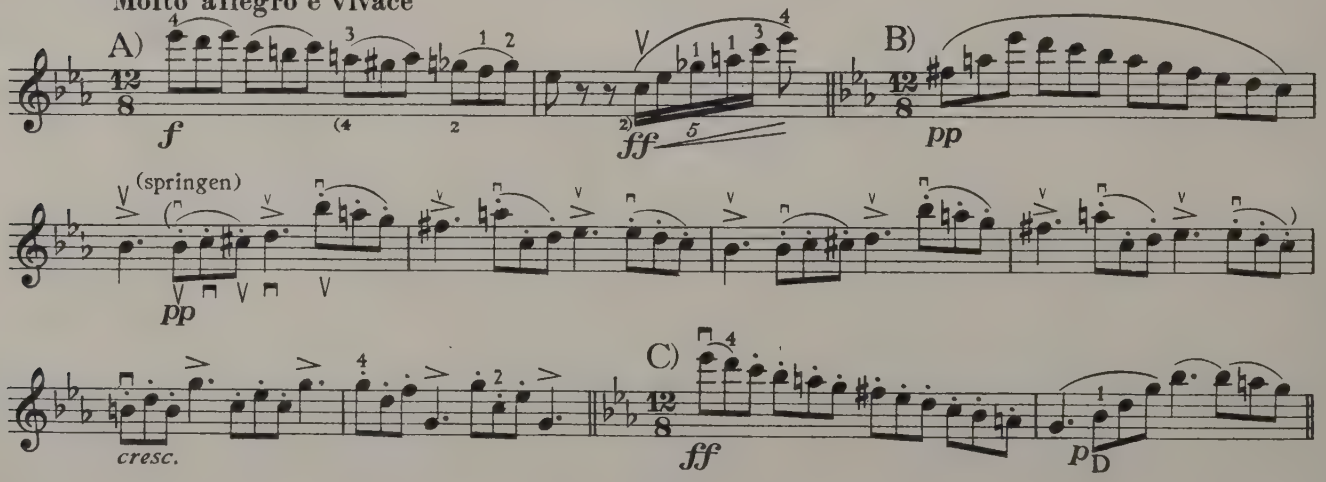
2. SATZ (Canzonetta) (Allegretto)

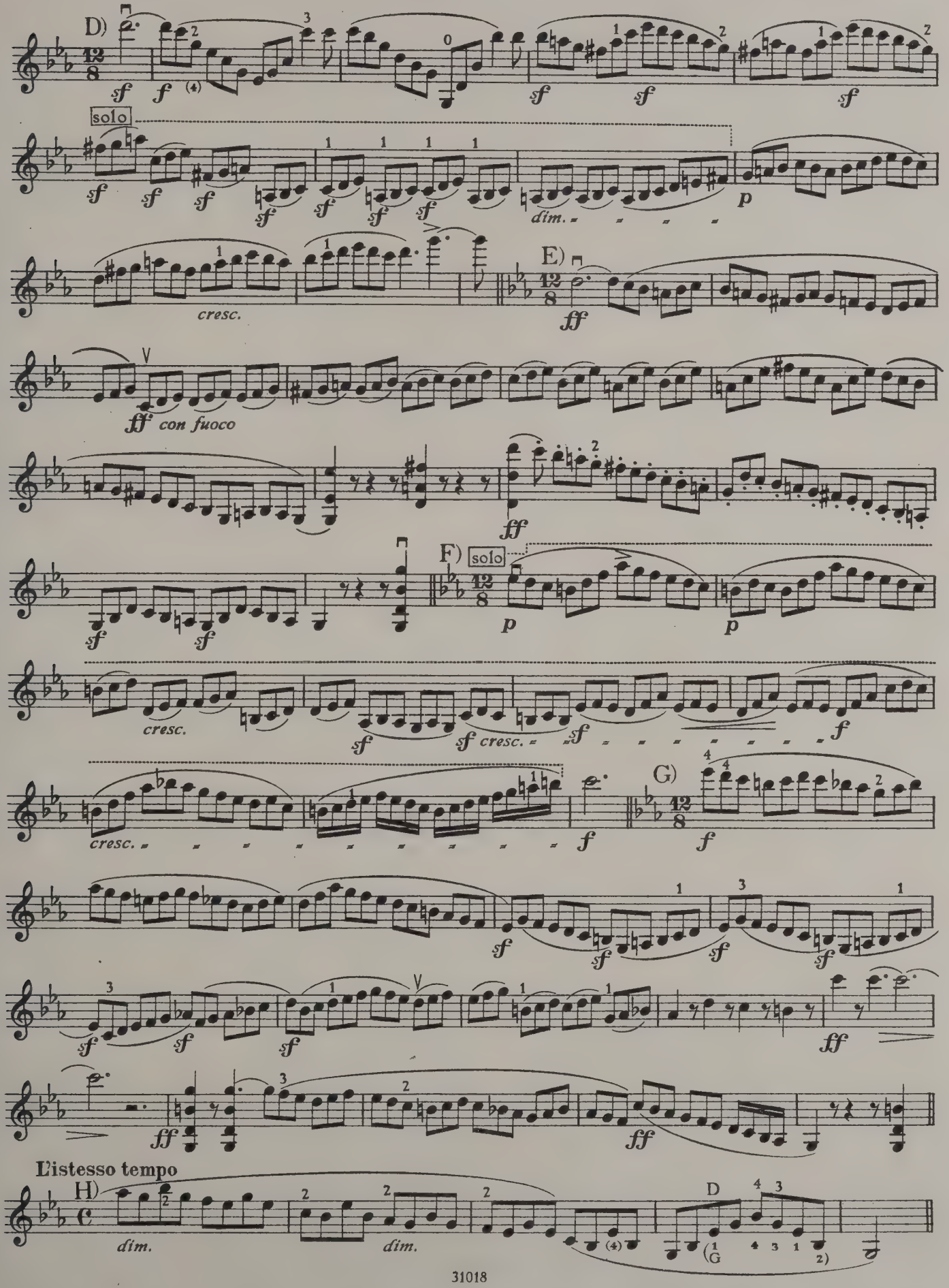
A) **Più mosso**



LETZTER SATZ

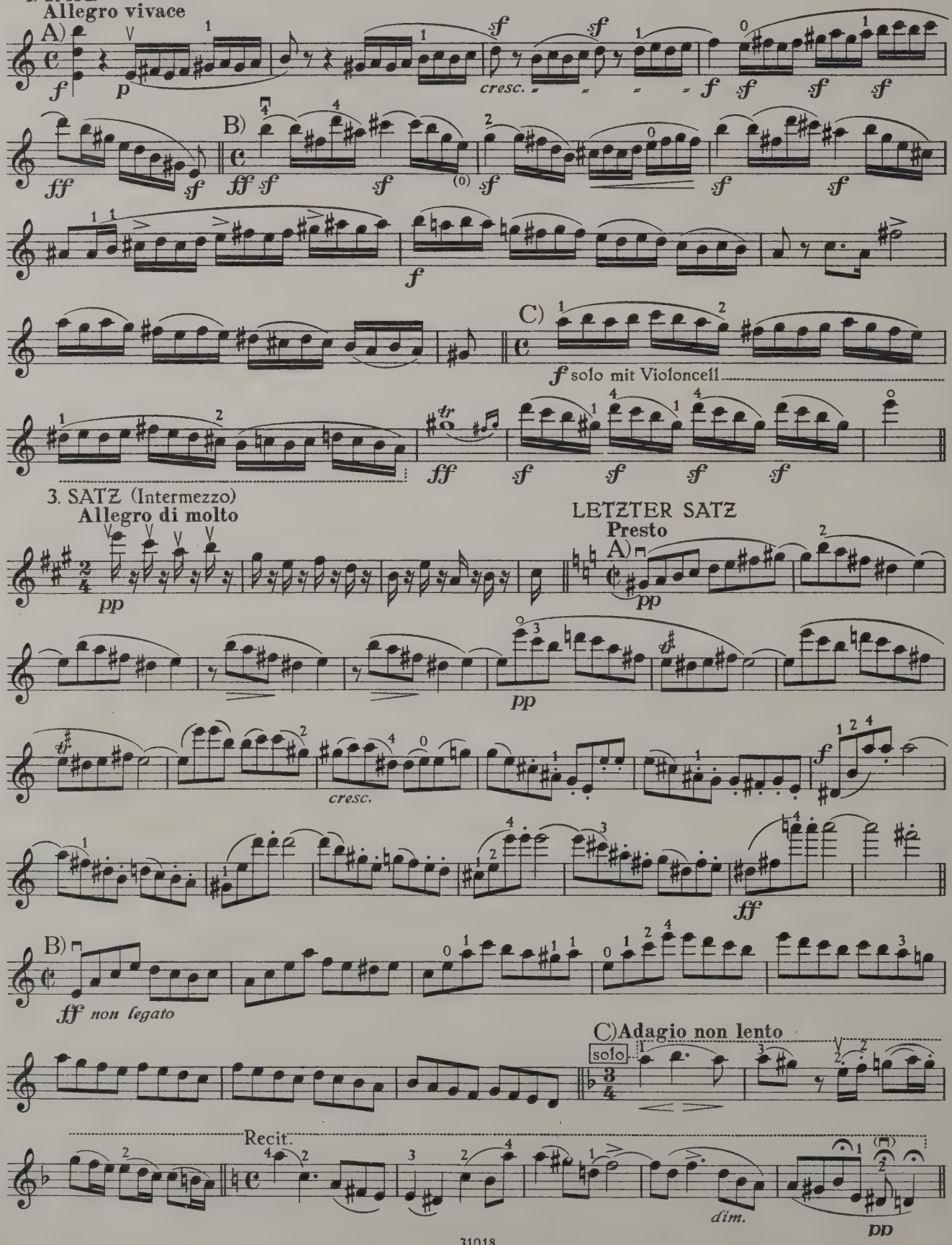
Molto allegro e vivace




D)
solo
cresc.
E)
con fuoco
F)
solo
cresc.
sf cresc.
G)
L'istesso tempo
H)
dim.
dim.

60 Mendelssohn: Quartett No. 2 *a-la-a* Op. 13

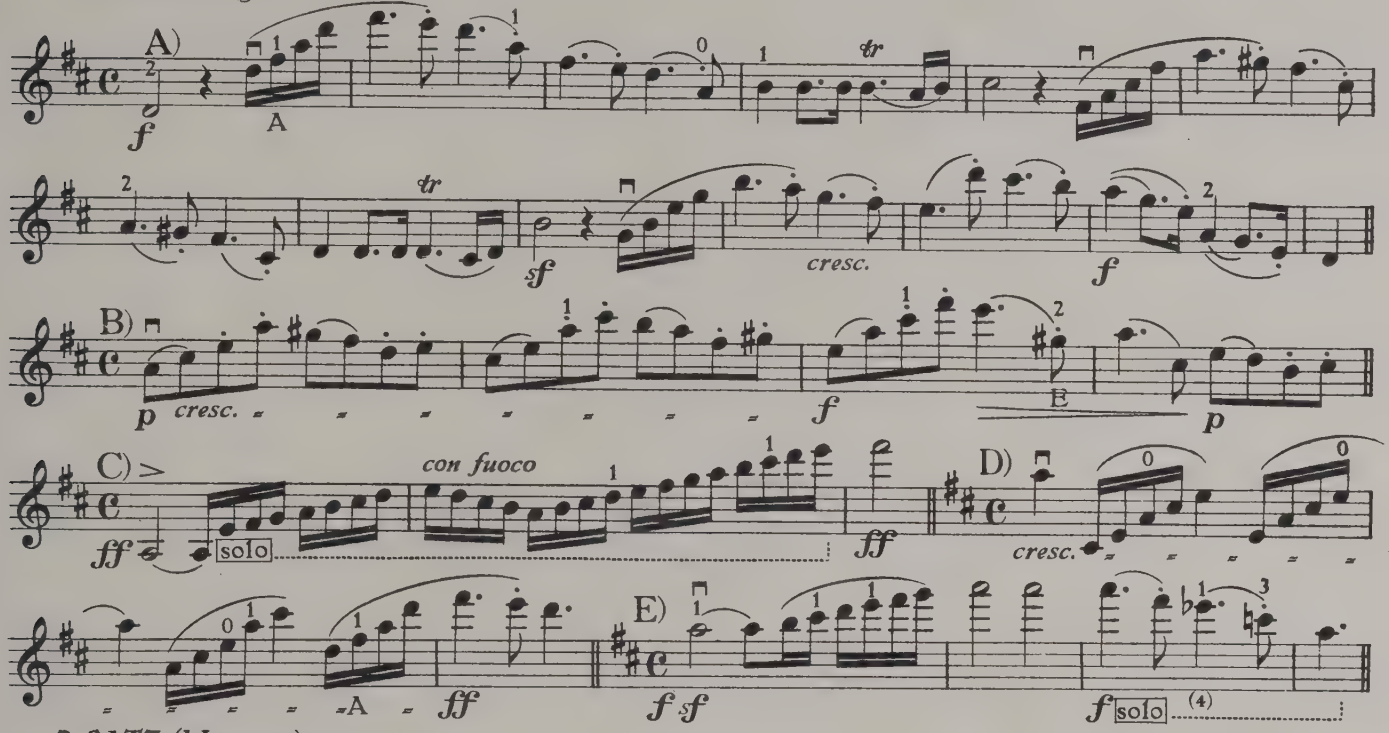
1. SATZ
Allegro vivace



61 Mendelssohn: Quartett No. 3 *D–Re–D* Op. 44 No. 1

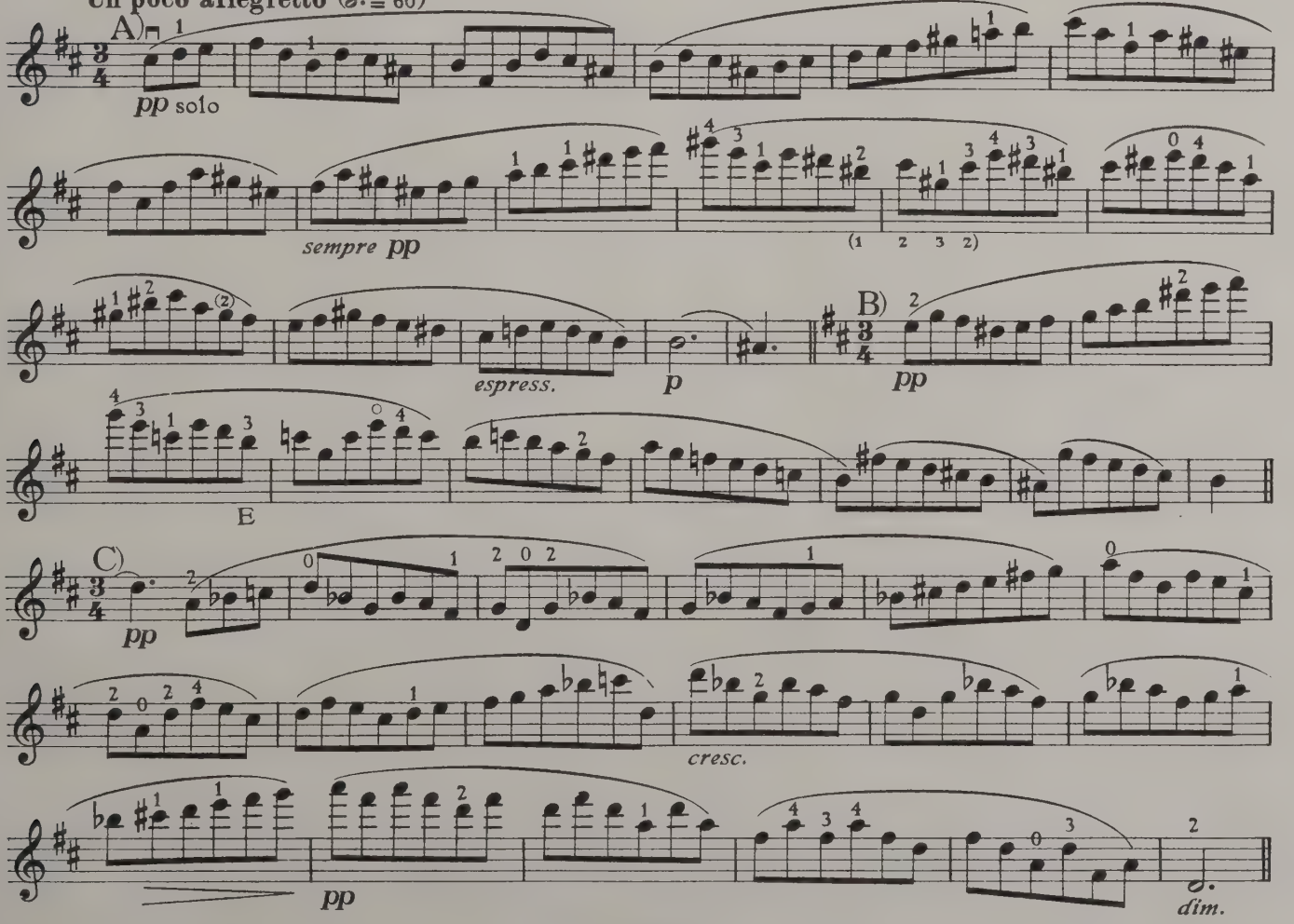
1. SATZ

Molto allegro vivace (♩ = 88)



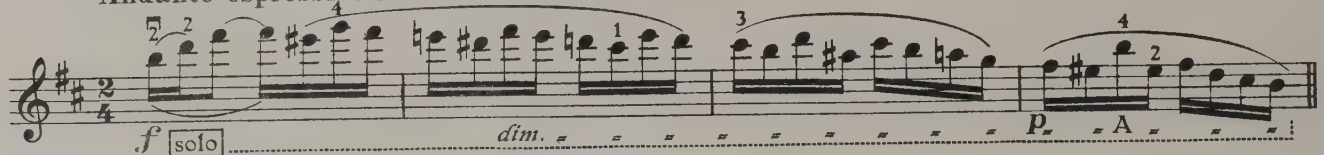
2. SATZ (Menuetto)

Un poco allegretto (♩. = 60)



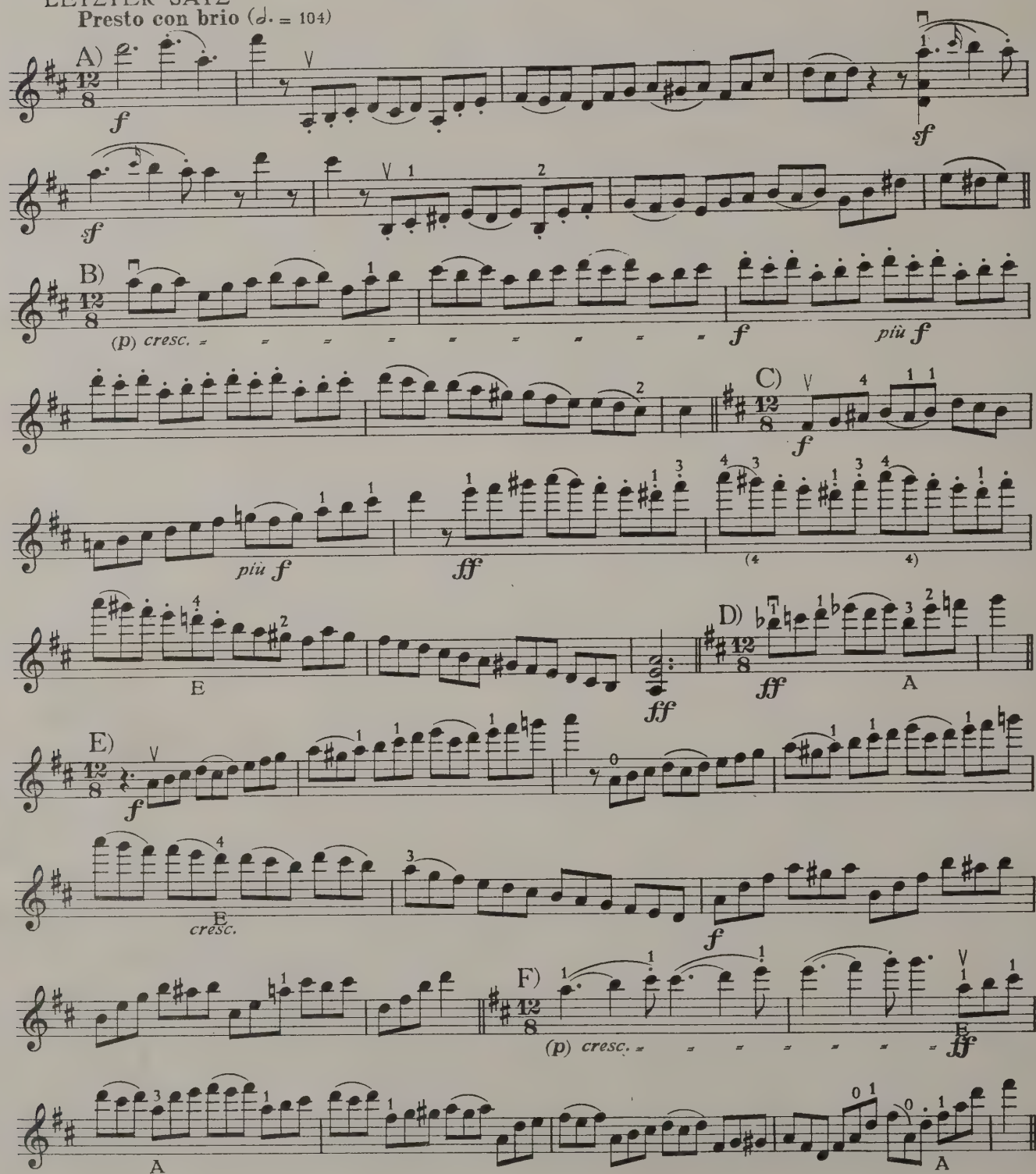
3. SATZ

Andante espressivo ma con moto (♪ = 126)



LETZTER SATZ

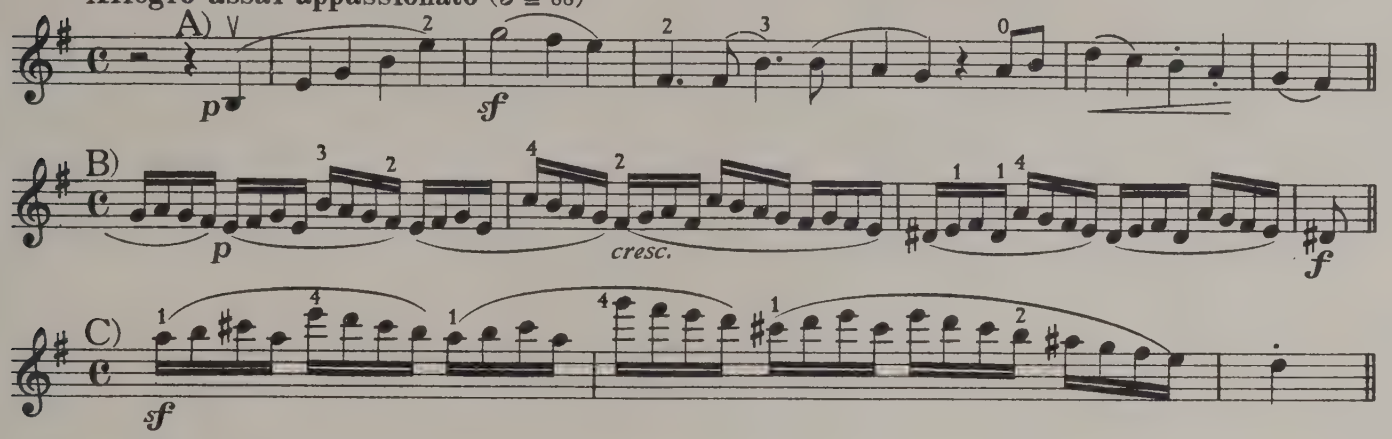
Presto con brio (𝅗𝅥. = 104)



62 Mendelssohn: Quartett No. 4 *e–mi–e* Op. 44 No. 2

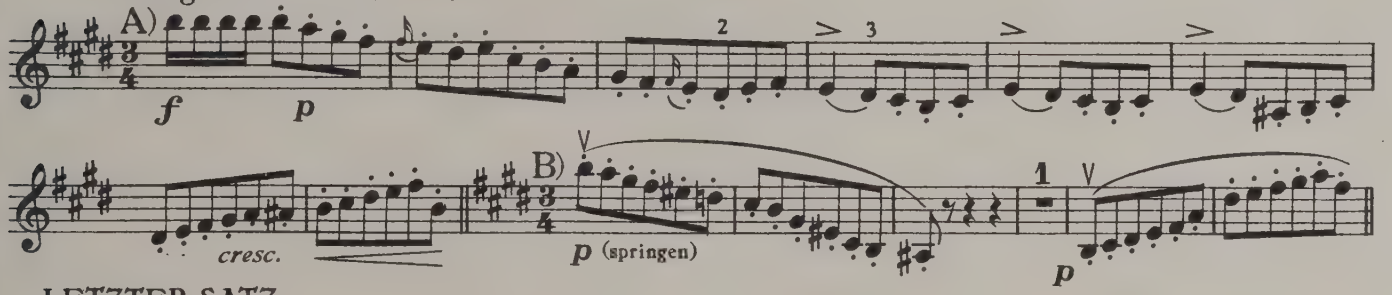
1. SATZ

Allegro assai appassionato (♩ = 88)



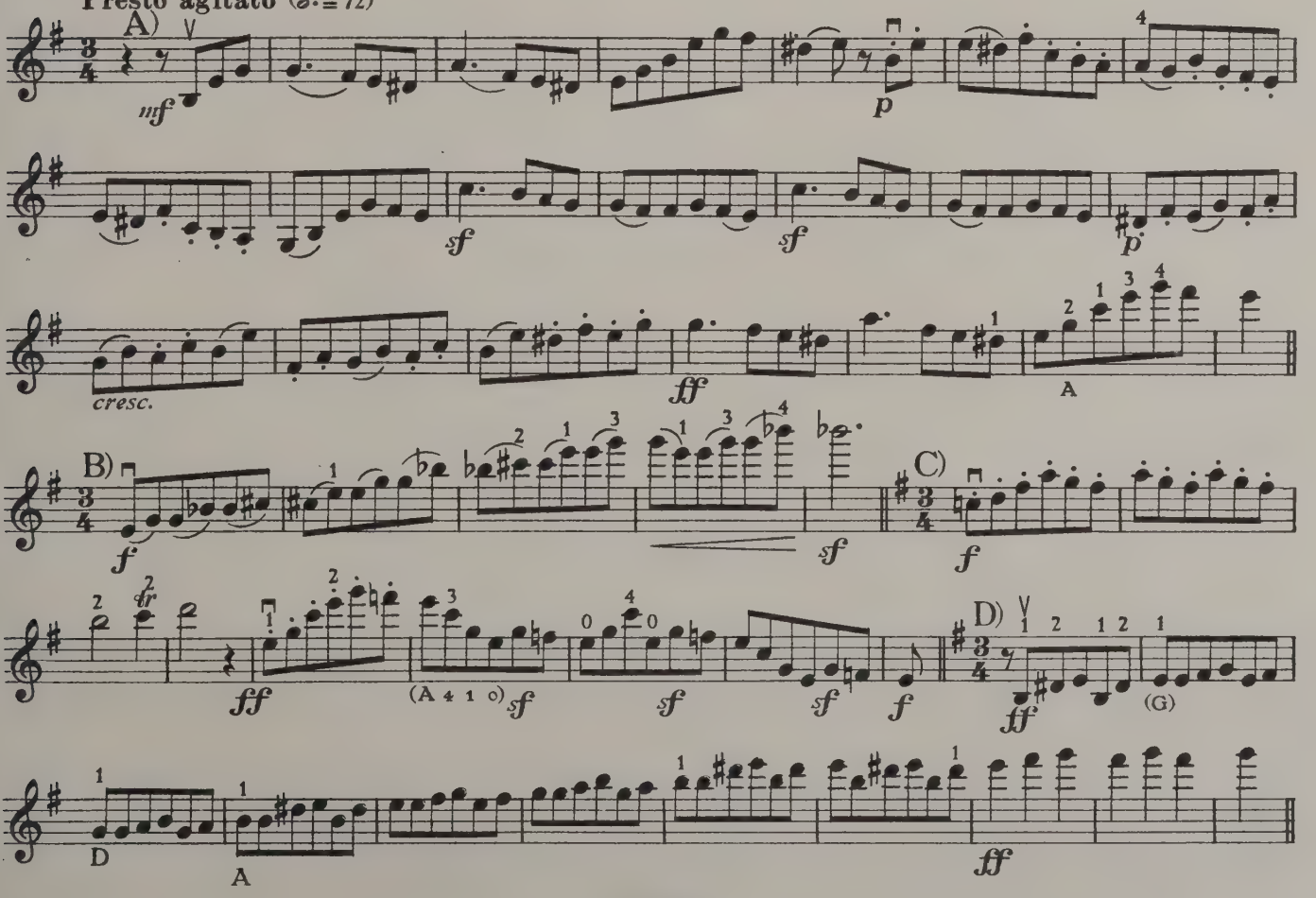
2. SATZ (Scherzo)

Allegro di molto (♩. = 72)



LETZTER SATZ

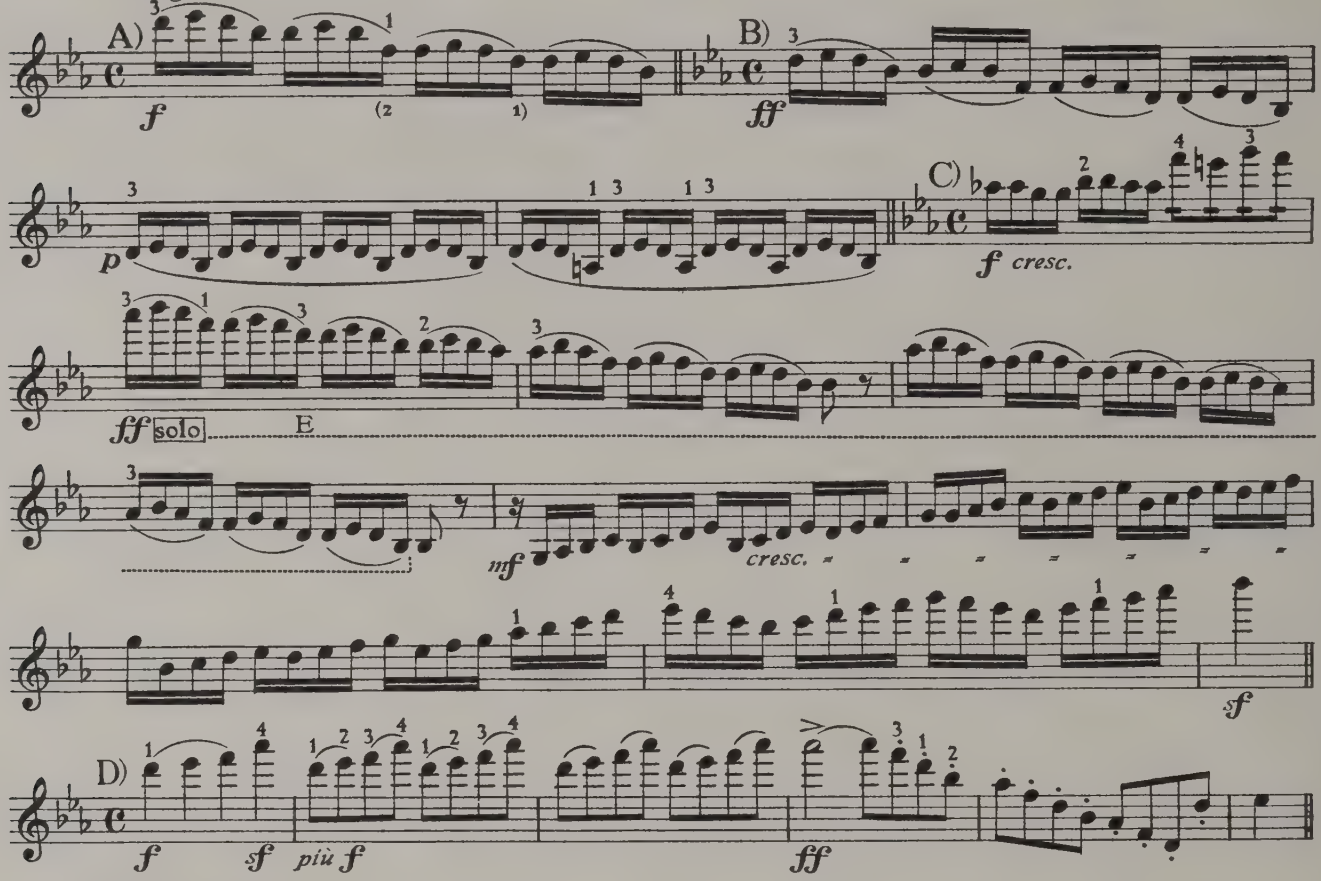
Presto agitato (♩. = 72)



63 Mendelssohn: Quartett No. 5 *Es–Mib–Eb* Op. 44 No. 3

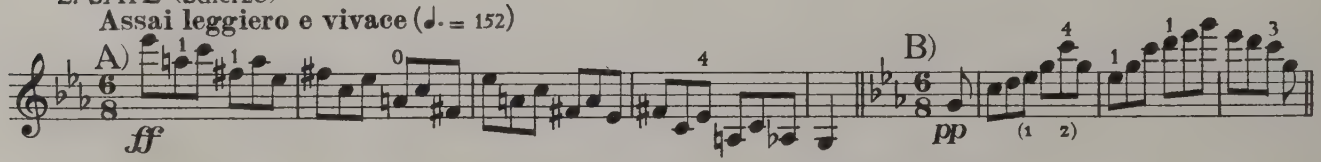
1. SATZ

Allegro vivace (𝅗𝅥 = 92)



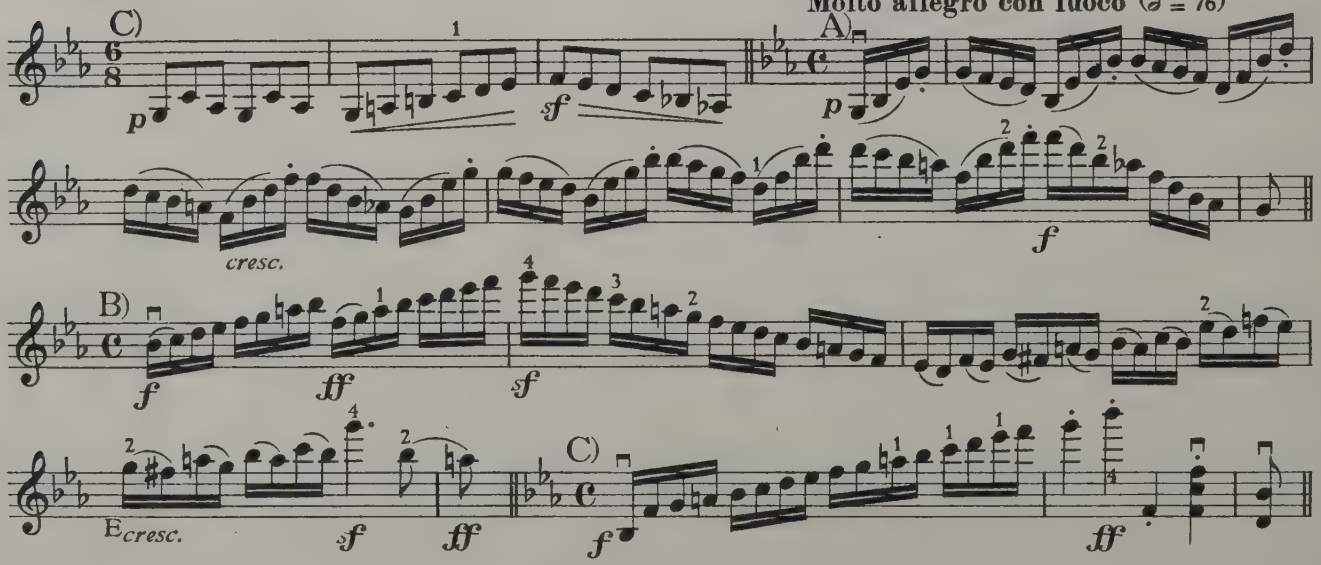
2. SATZ (Scherzo)

Assai leggiero e vivace (♩. = 152)



LETZTER SATZ

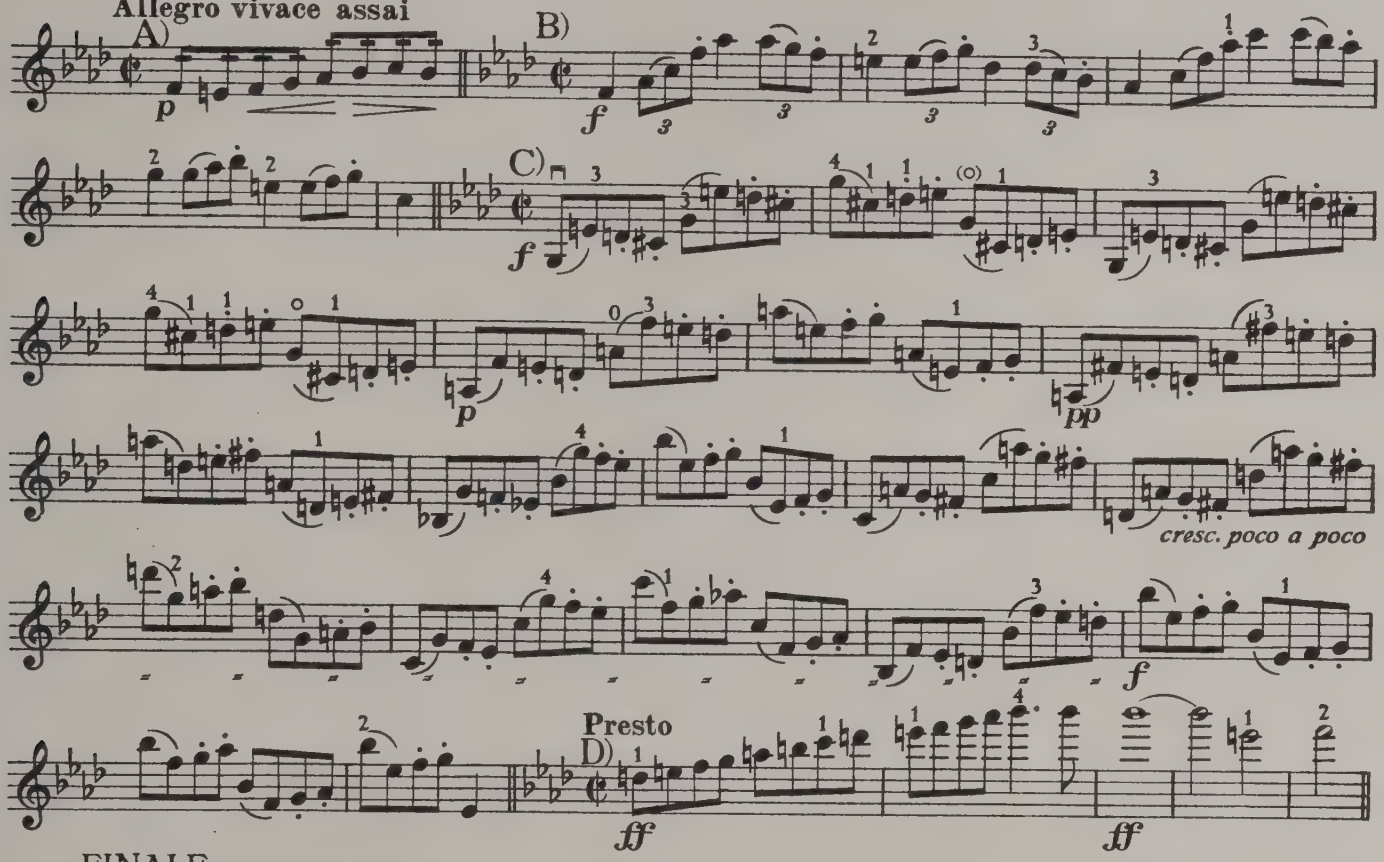
Molto allegro con fuoco (𝅗𝅥 = 76)



64 Mendelssohn: Quartett No. 6 *f–fa–f* Op. 80

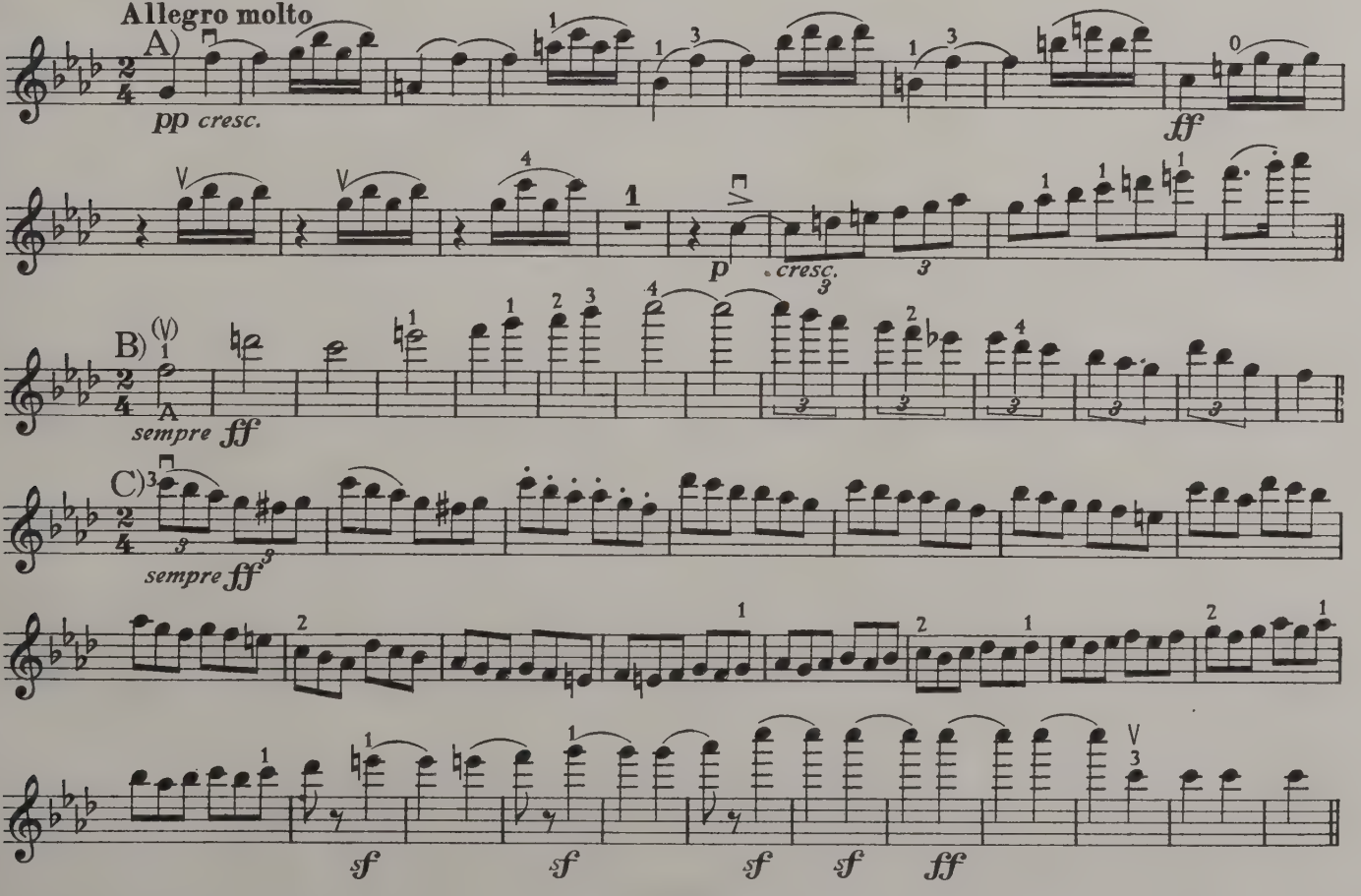
1. SATZ

Allegro vivace assai

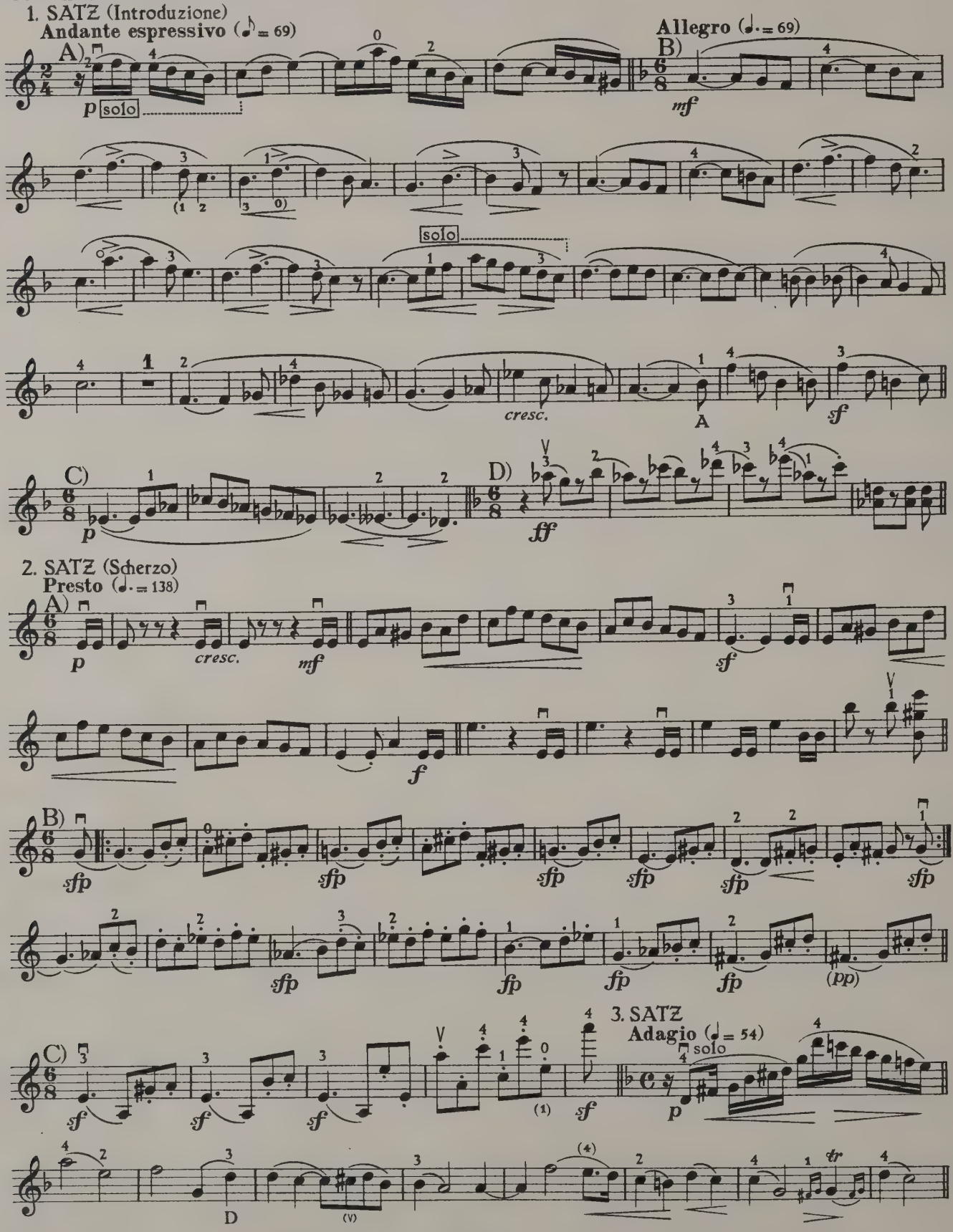


FINALE

Allegro molto

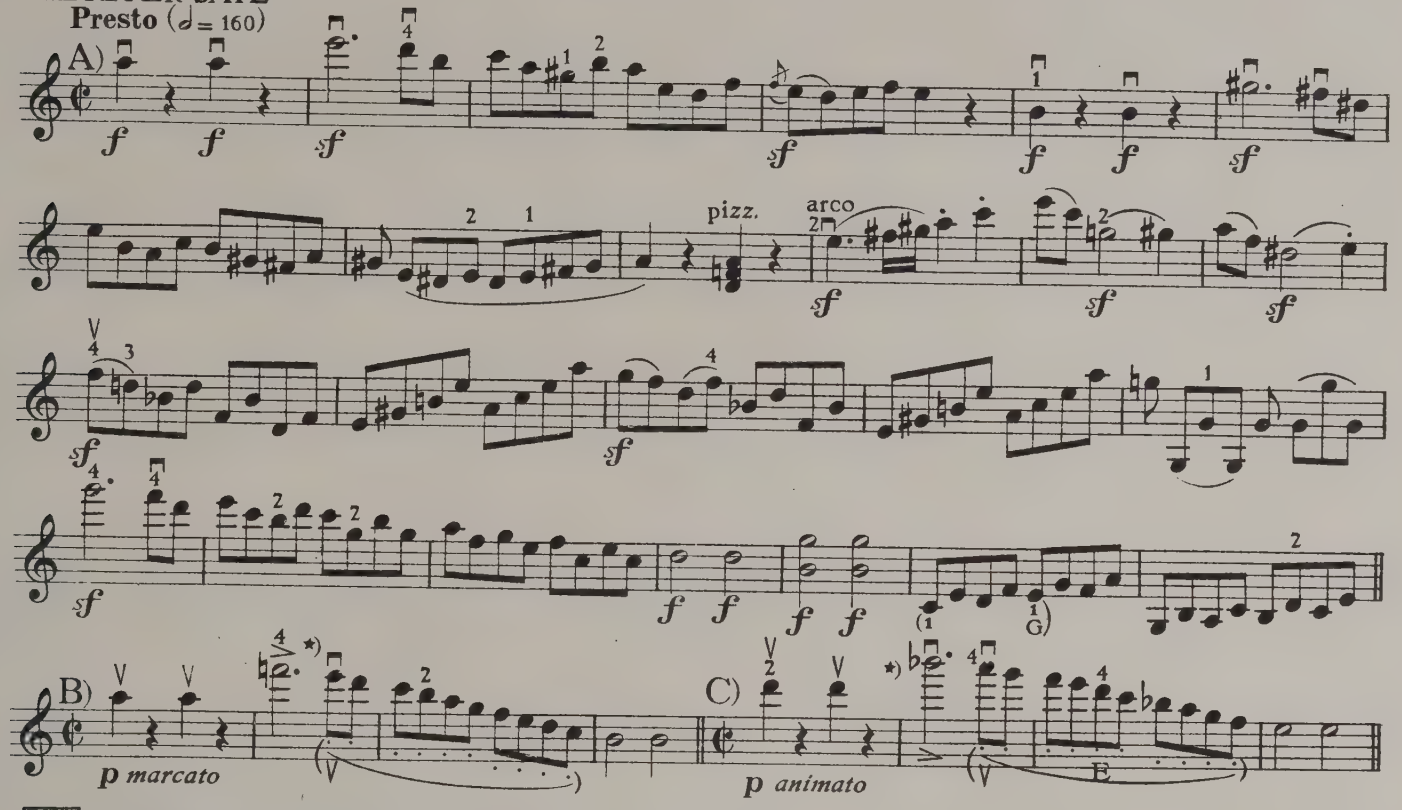


65 Schumann: Quartett No. 1 *a-la-a* Op. 41 No. 1



LETZTER SATZ

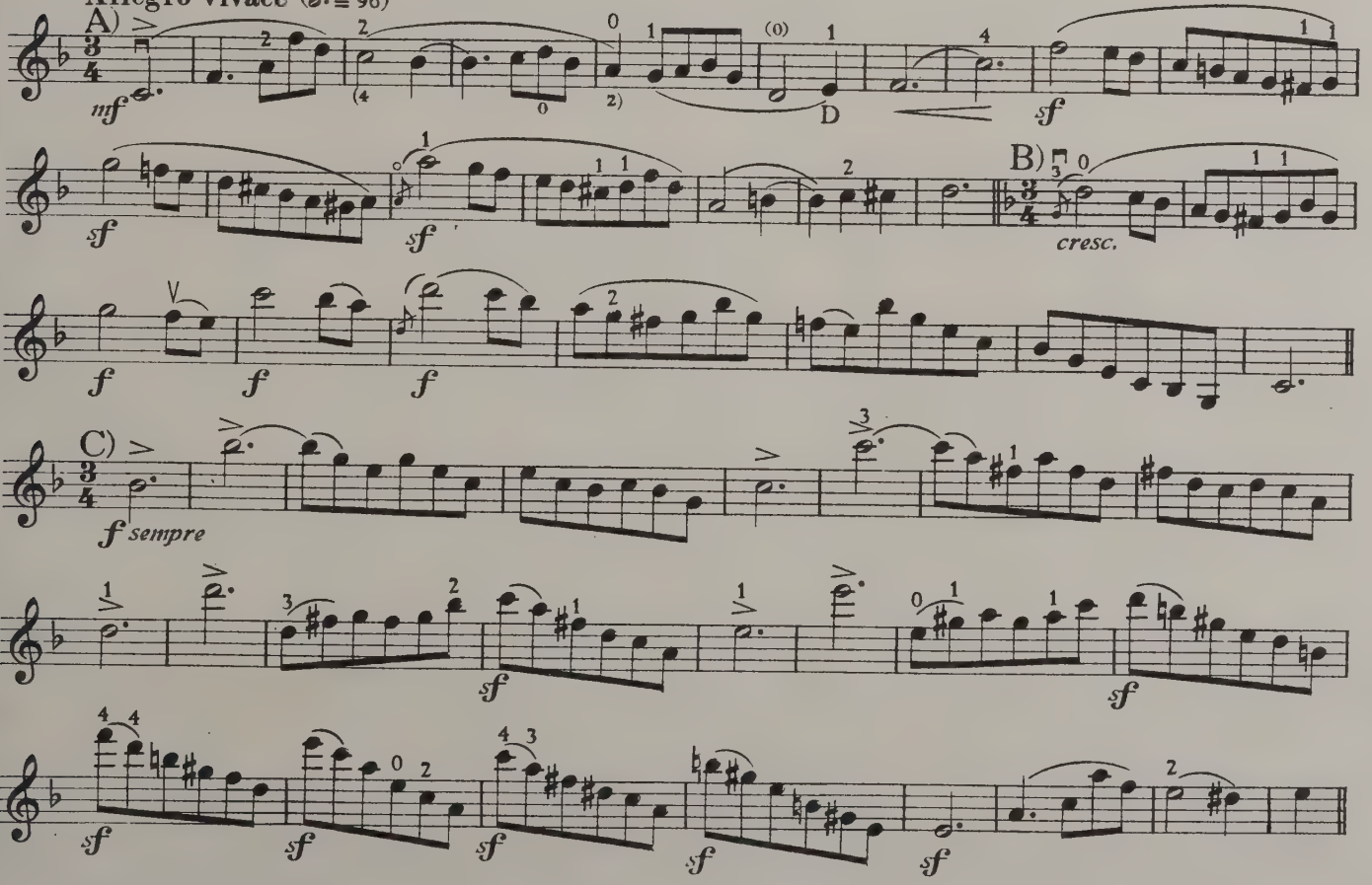
Presto (♩ = 160)



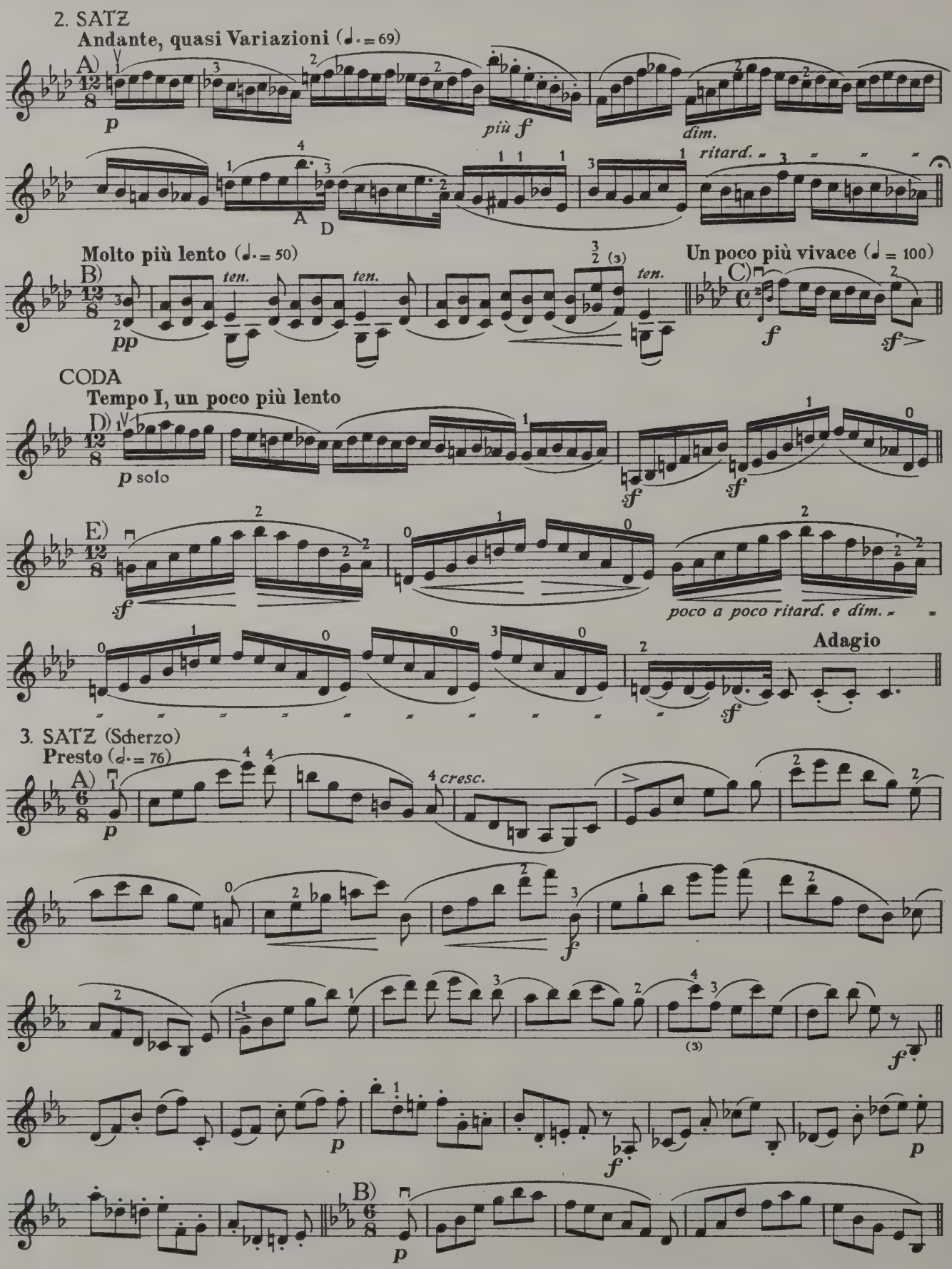
66 Schumann: Quartett No. 2 *F–Fa–F* Op. 41 No. 2

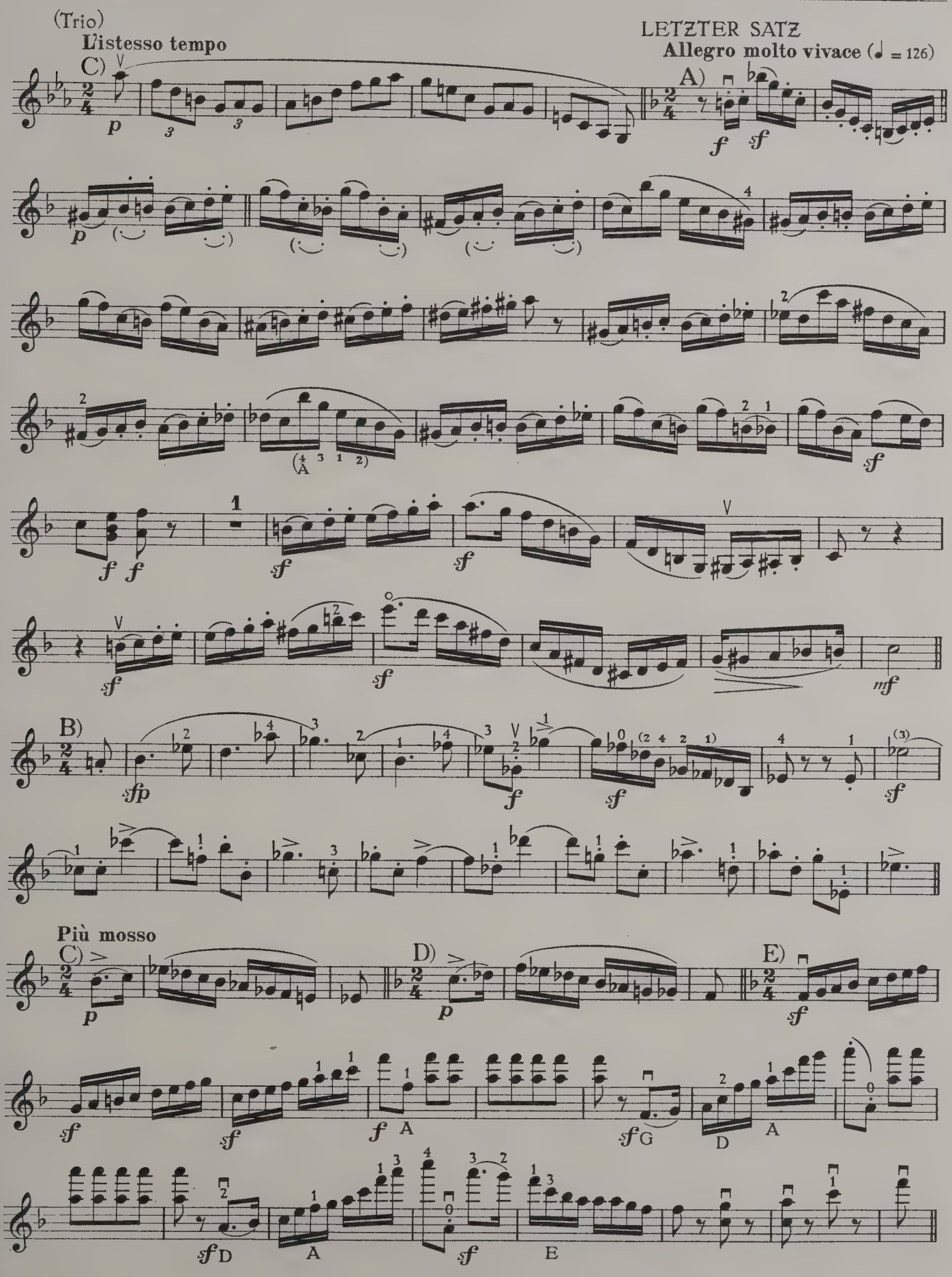
1. SATZ

Allegro vivace (♩. = 96)

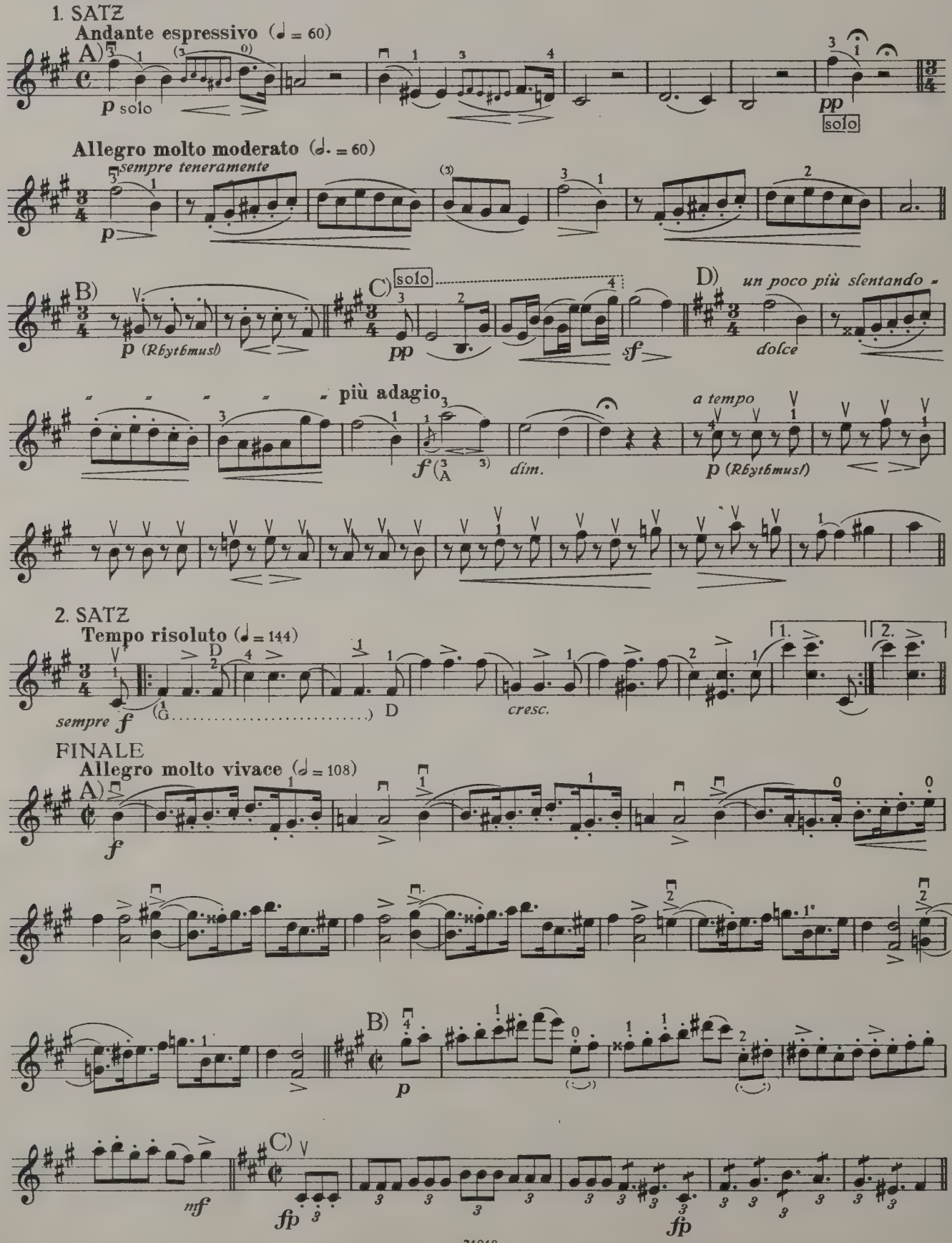


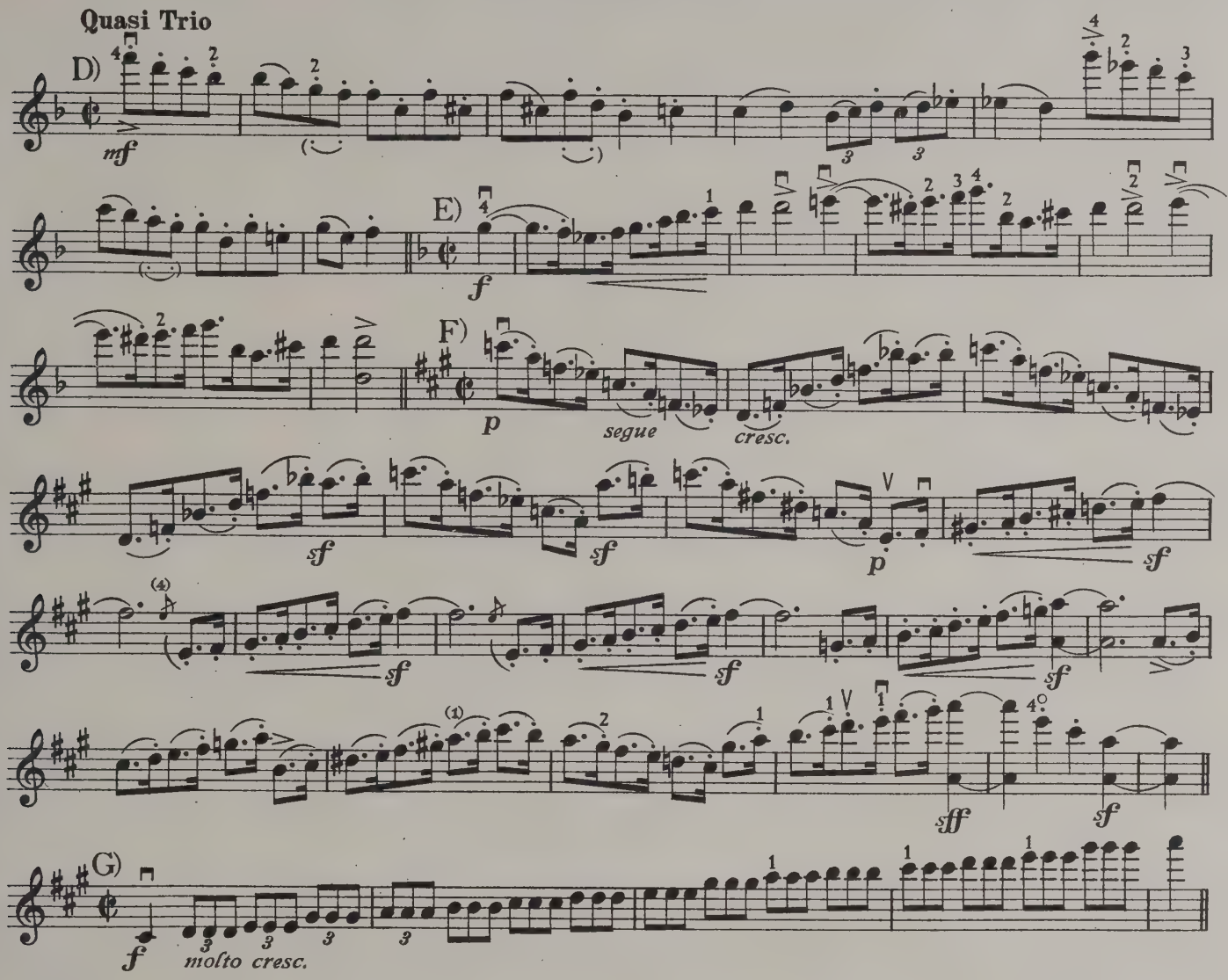
*) Siehe 1. Band: Staccato 40 | *) *Voir aussi Vol. I: Staccato* 40 | *) Also in Vol. I see: Staccato 40


2. SATZ
Andante, quasi Variazioni (♩. = 69)
A)
p
più f
dim.
ritard.
A
D
Molto più lento (♩. = 50)
B)
pp
ten.
ten.
ten.
Un poco più vivace (♩ = 100)
C)
f
sf
CODA
Tempo I, un poco più lento
D)
p solo
sf
sf
E)
sf
poco a poco ritard. e dim.
Adagio
sf
3. SATZ (Scherzo)
Presto (♩. = 76)
A)
p
cresc.
f
f
p
f
p
B)
p


(Trio)
L'istesso tempo
C)
LETZTER SATZ
Allegro molto vivace (♩ = 126)
A)
B)
Più mosso
C)
D)
E)

67 Schumann: Quartett No. 3 *A–La–A* Op. 41 No. 3

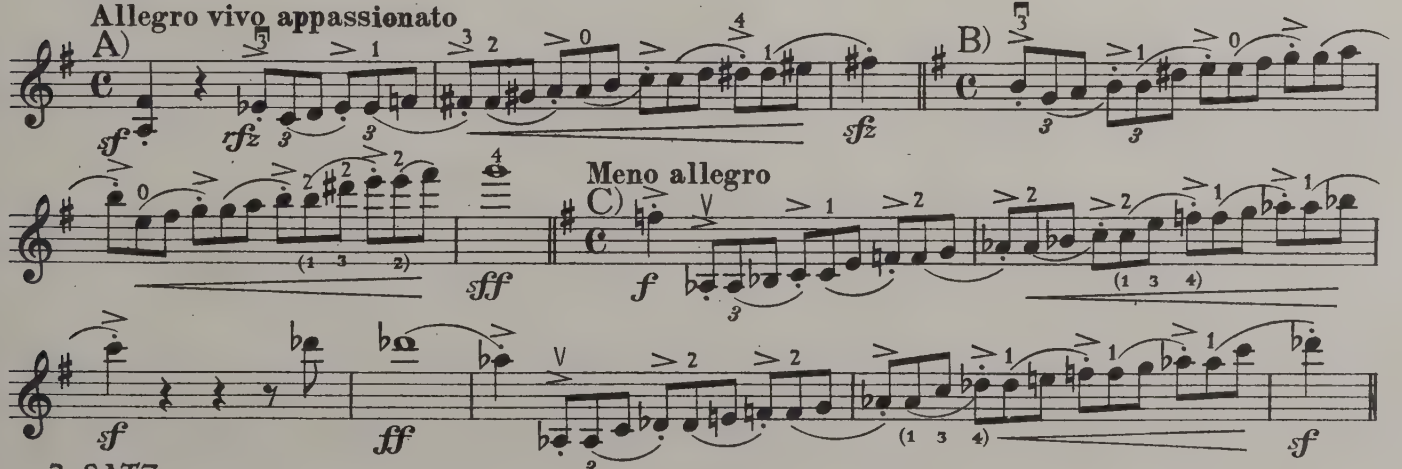




68 Smetana: Quartett *e–mi–e*

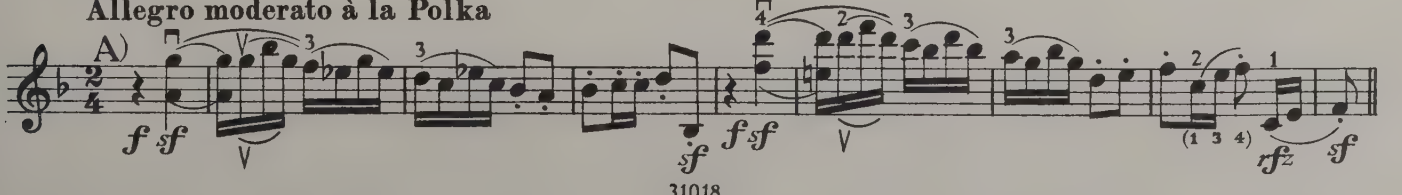
1. SATZ

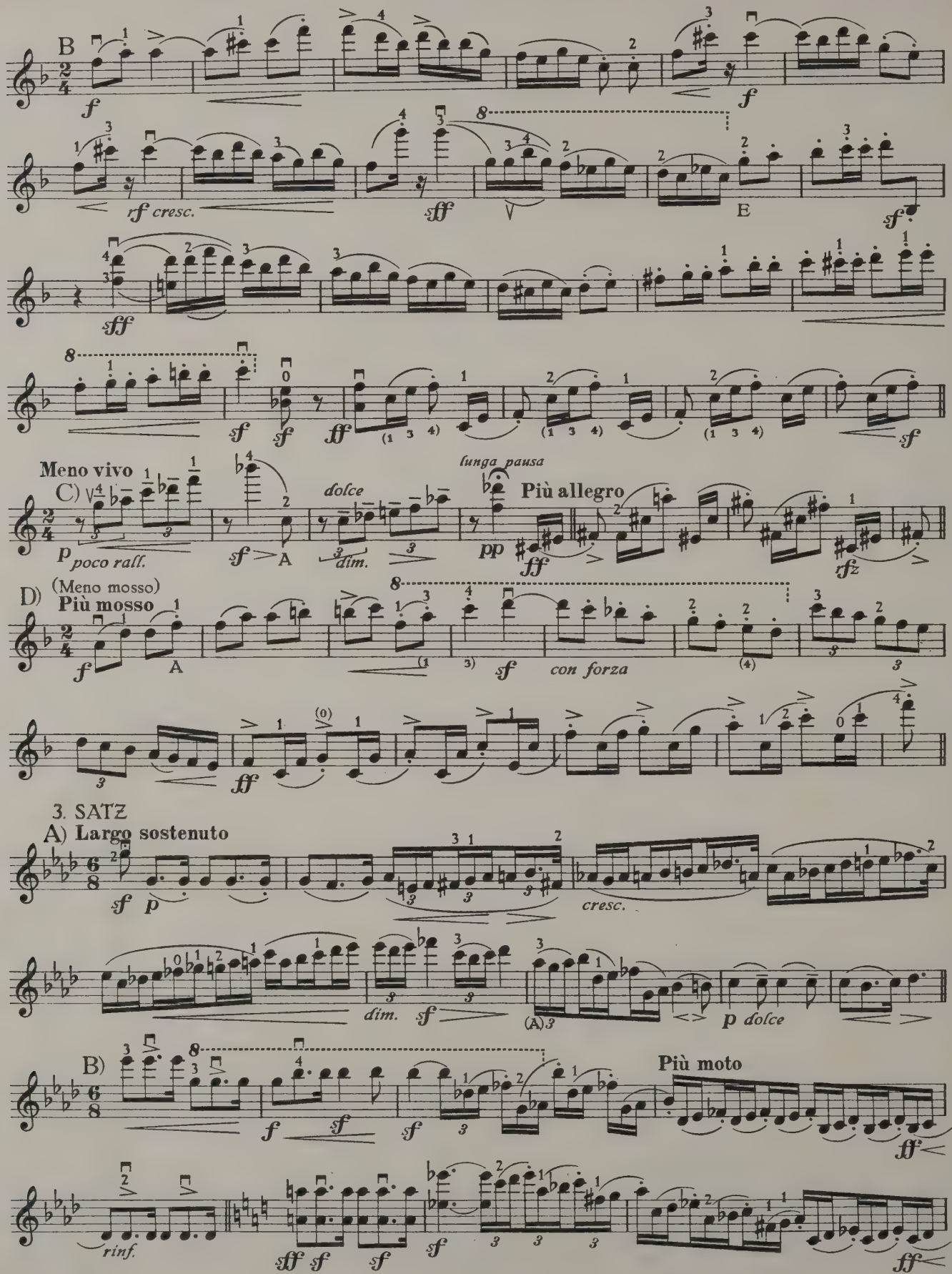
Allegro vivo appassionato

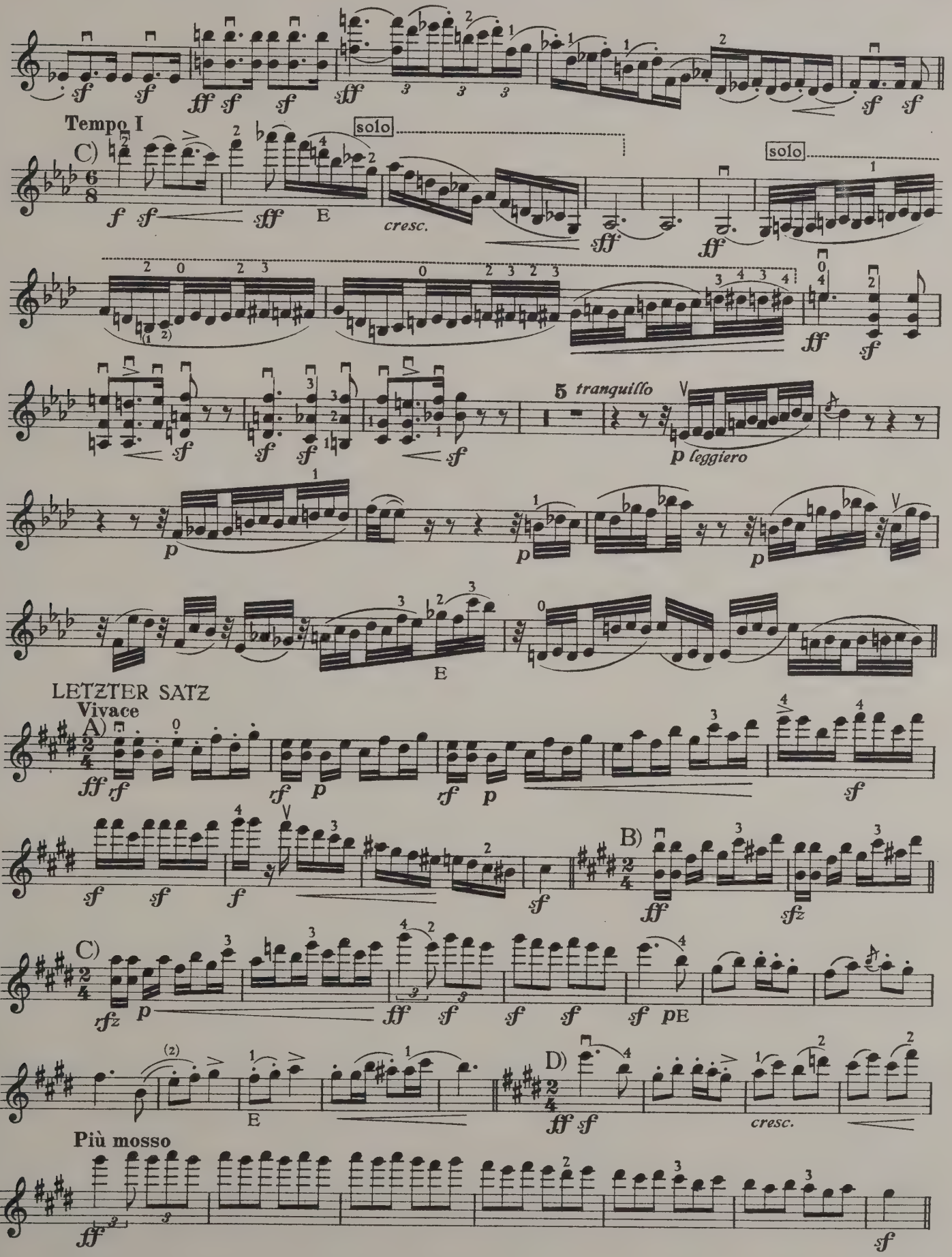


2. SATZ

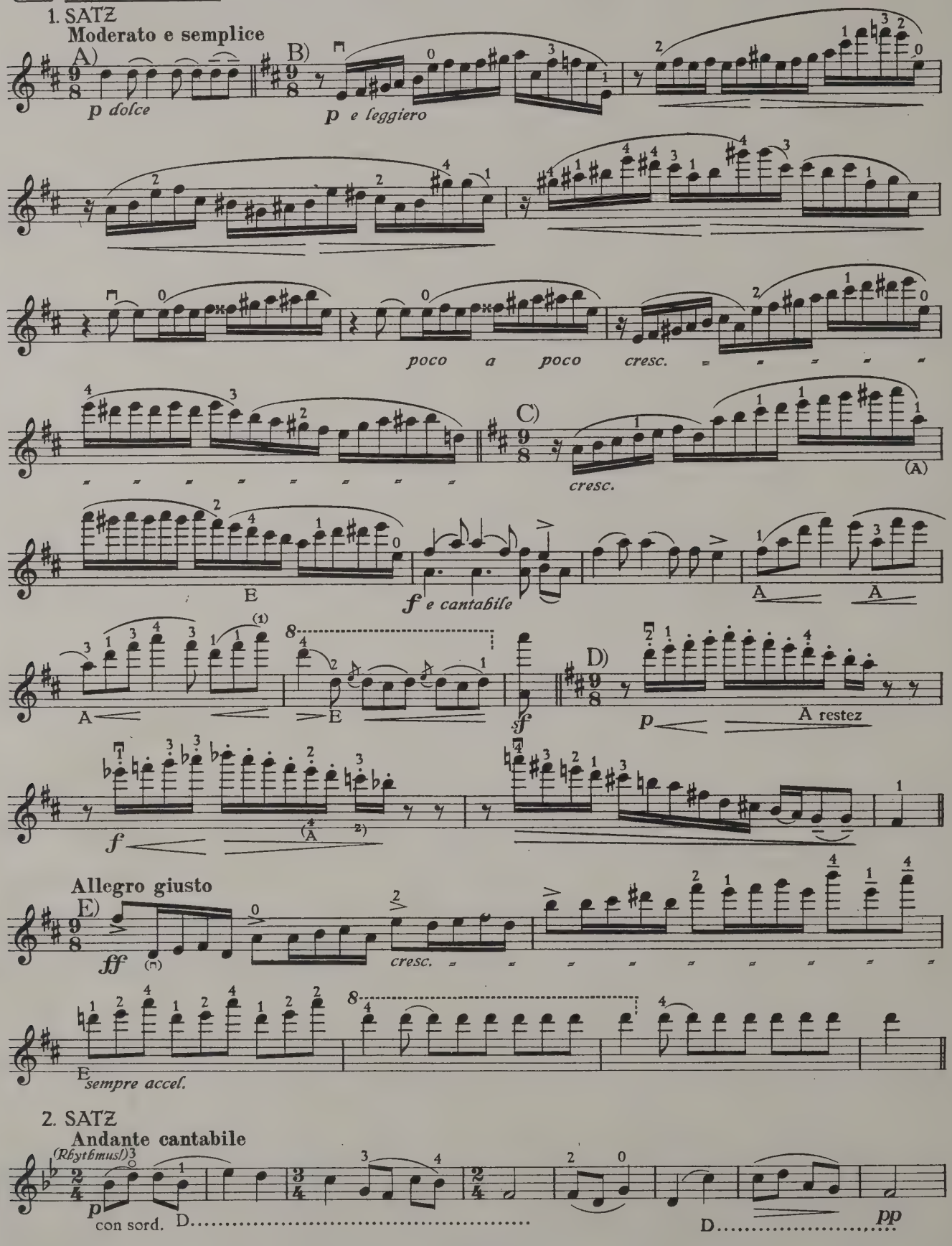
Allegro moderato à la Polka

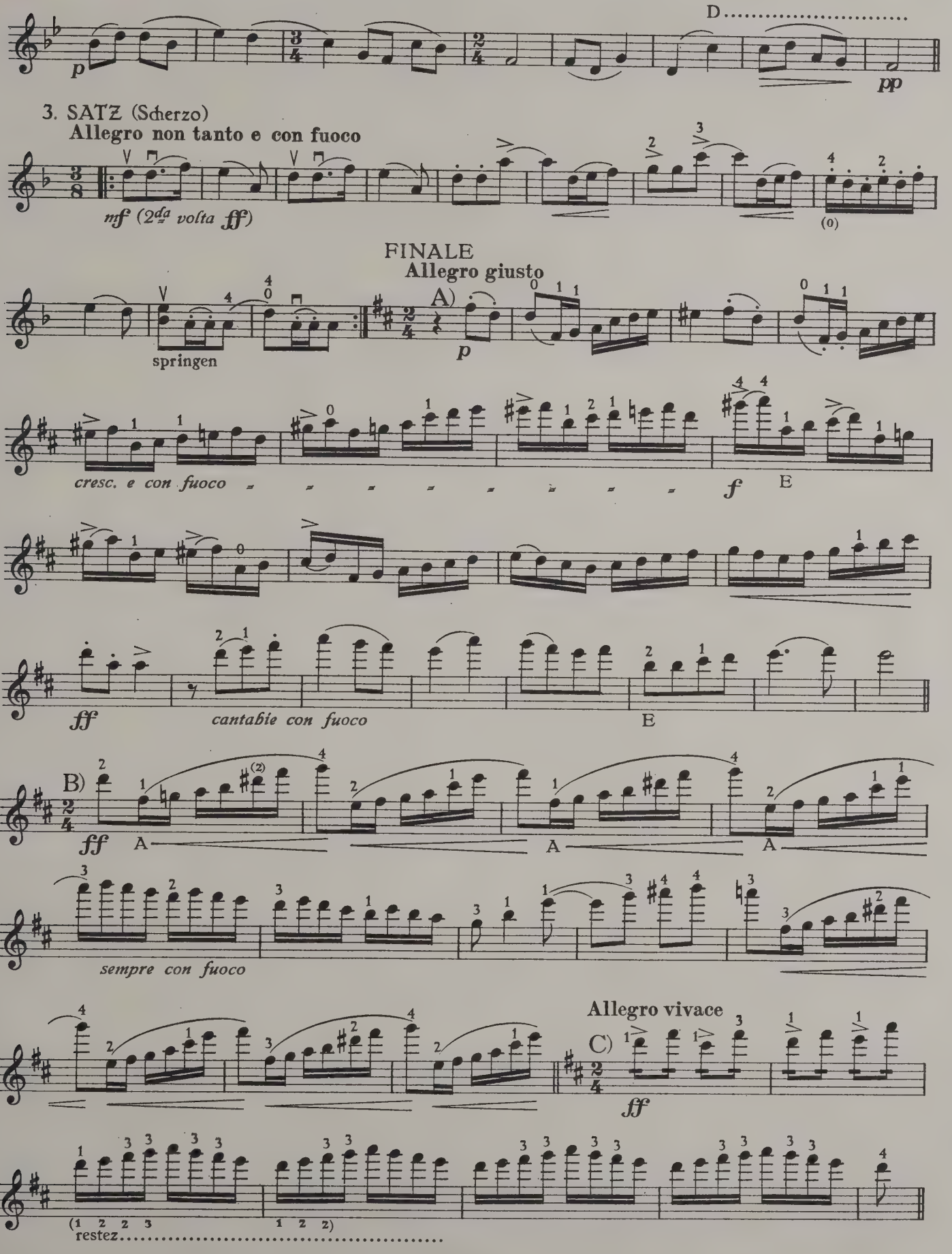



B
f
rf cresc.
sff
E
sf
sff
sf
sf
ff
sf
Meno vivo
C)
p poco ralf.
sf
A
dolce
dim.
lunga pausa
pp
Più allegro
ff
rfz
(Meno mosso)
D)
Più mosso
f
A
sf
con forza
ff
3. SATZ
A) Largo sostenuto
sf p
cresc.
dim.
sf
(A)
p dolce
B)
Più moto
f
sf
sf
ff
rinf.
sff sf
sf
sf
ff

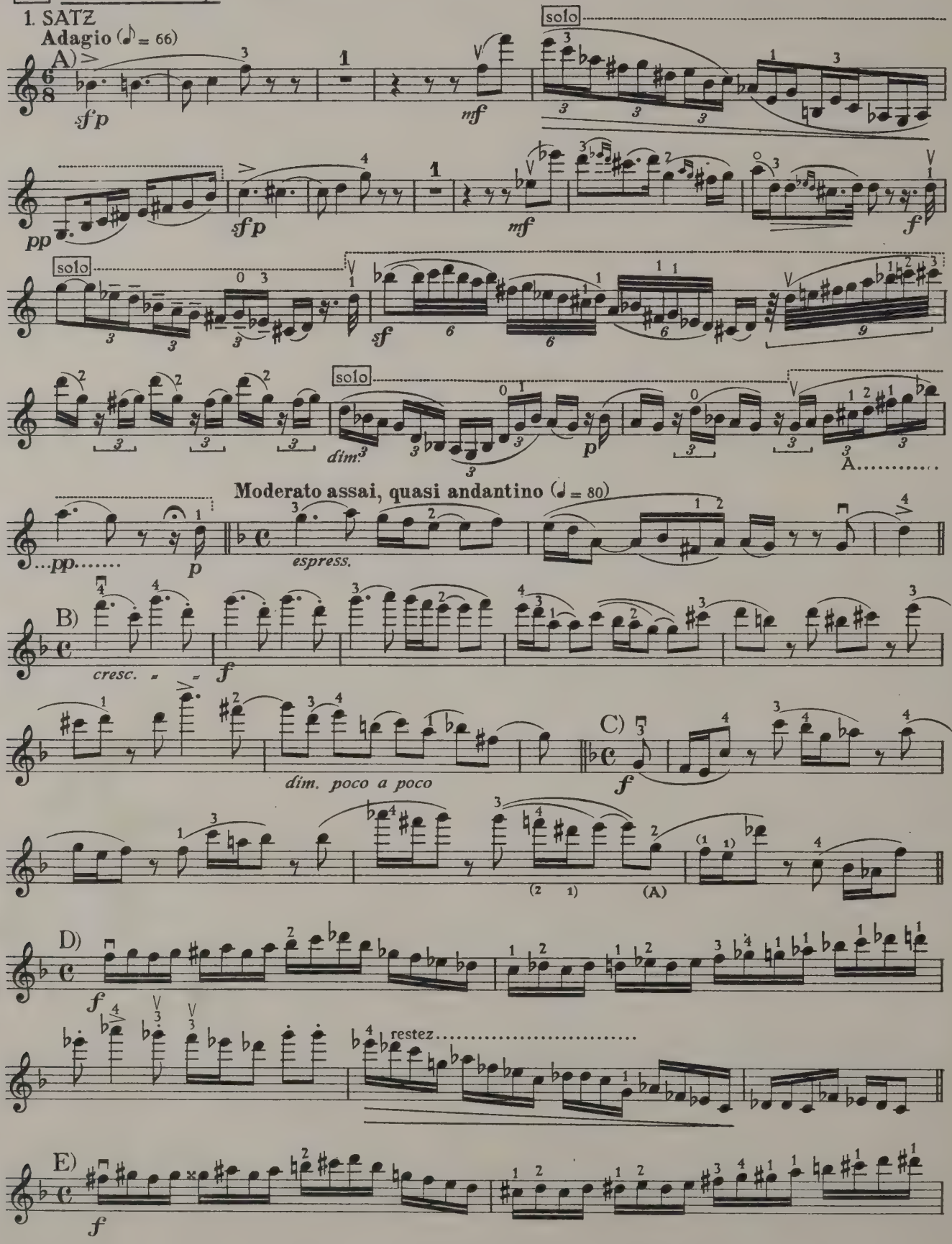

Tempo I
C)
solo
E
cresc.
solo
5
tranquillo
p leggiero
E
LETZTER SATZ
Vivace
A)
B)
C)
pE
D)
cresc.
Più mosso

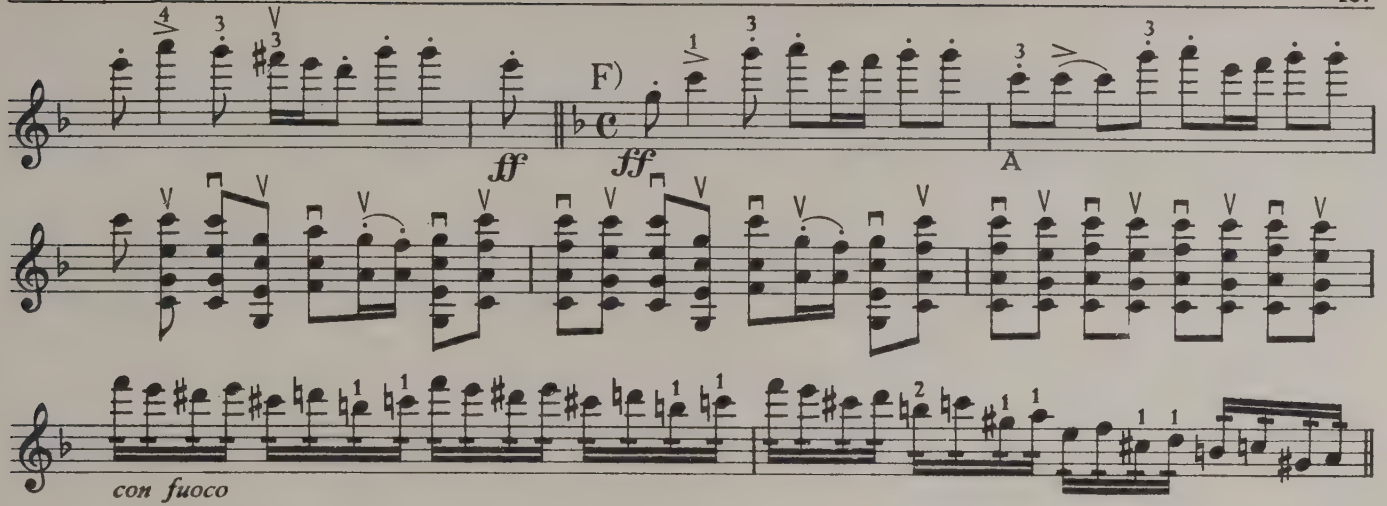
69 Tschaikowsky: Quartett *D–Re–D* Op. 11



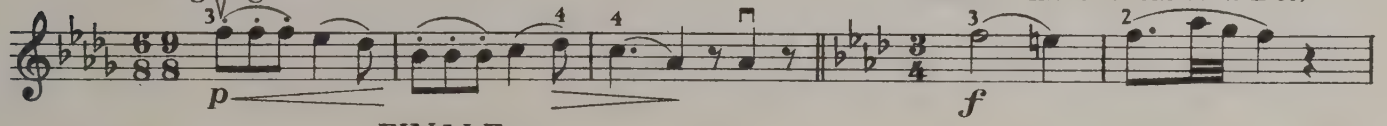

D.....
p
pp
3. SATZ (Scherzo)
Allegro non tanto e con fuoco
mf (2da volta ff)
(0)
FINALE
Allegro giusto
A)
p
springen
cresc. e con fuoco
f
E
ff
cantabile con fuoco
E
B)
ff
A
A
A
sempre con fuoco
Allegro vivace
C)
ff
(1 2 2 3
1 2 2)
restez.....

70 Tschaikowsky: Quartett *F–Fa–F* Op. 22



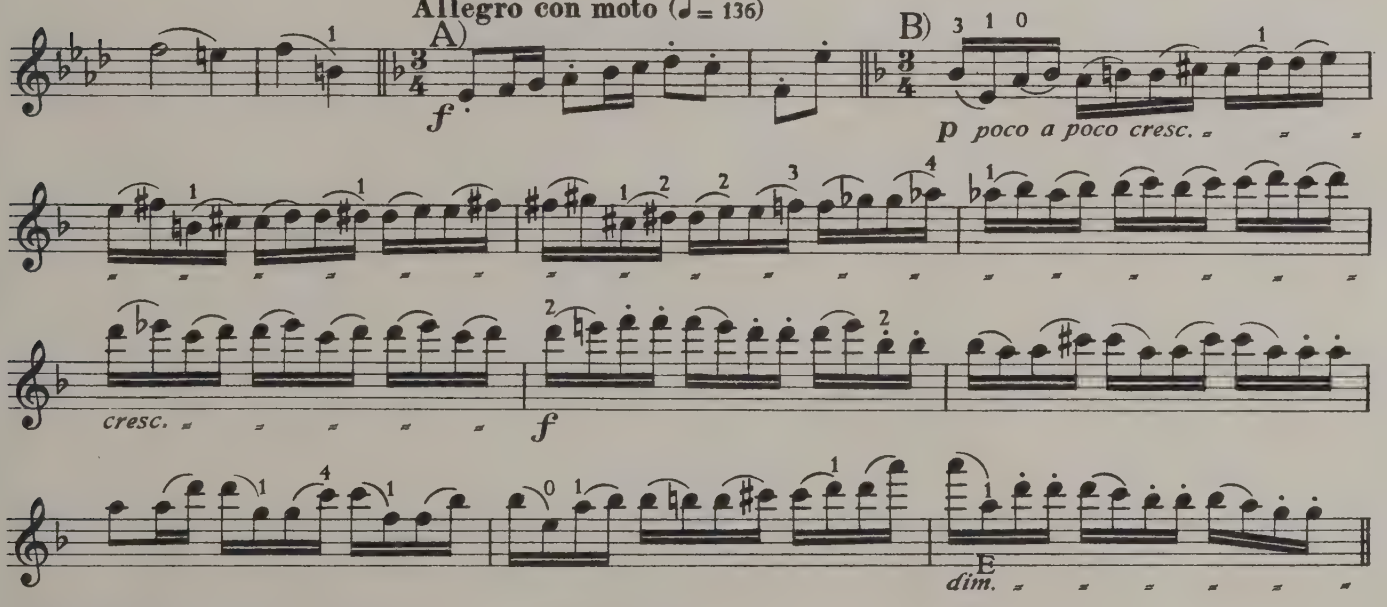


2. SATZ (Scherzo)
Allegro giusto (♩. = 112)



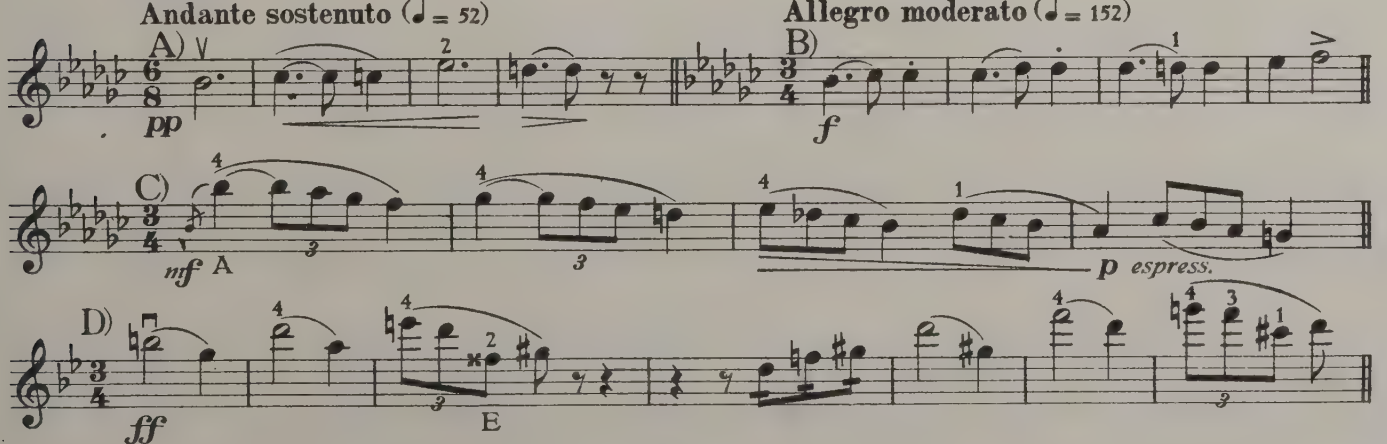
3. SATZ
Andante ma non tanto (♩ = 60)

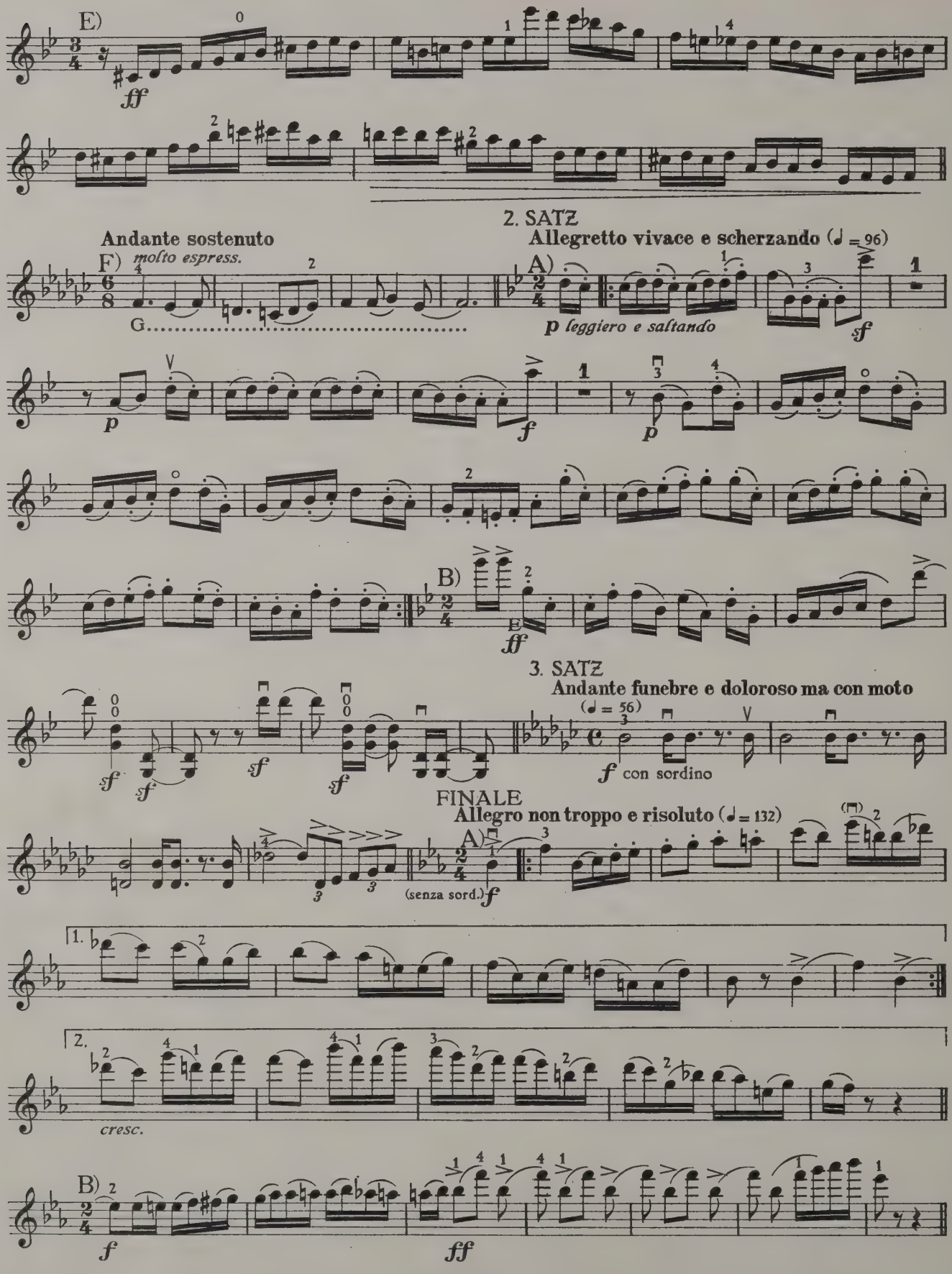
FINALE
Allegro con moto (♩ = 136)



71 Tschaikowsky: Quartett *es–mi♭–eb* Op. 30

1. SATZ
Andante sostenuto (♩ = 52)

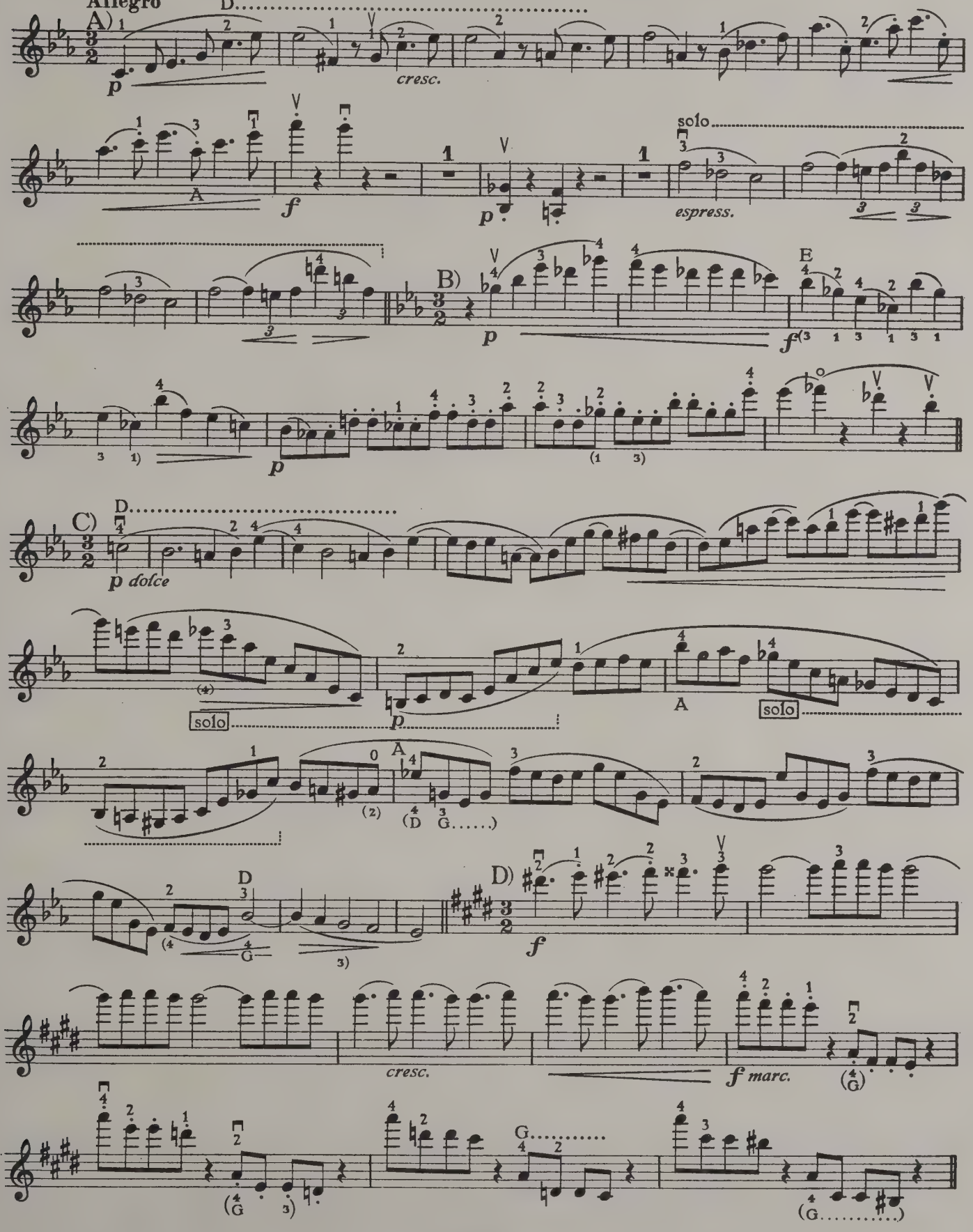



E)
ff
2. SATZ
Andante sostenuto
Allegretto vivace e scherzando (♩ = 96)
F) molto espress.
G
A)
p leggiero e saltando
sf
p
f
p
B)
ff
3. SATZ
Andante funebre e doloroso ma con moto
(♩ = 56)
f con sordino
FINALE
Allegro non troppo e risoluto (♩ = 132)
A)
(senza sord.) f
1.
2.
cresc.
B)
f
ff

72 Brahms: Quartett *c–ut–c* Op. 51 No. 1*)

1. SATZ

Allegro



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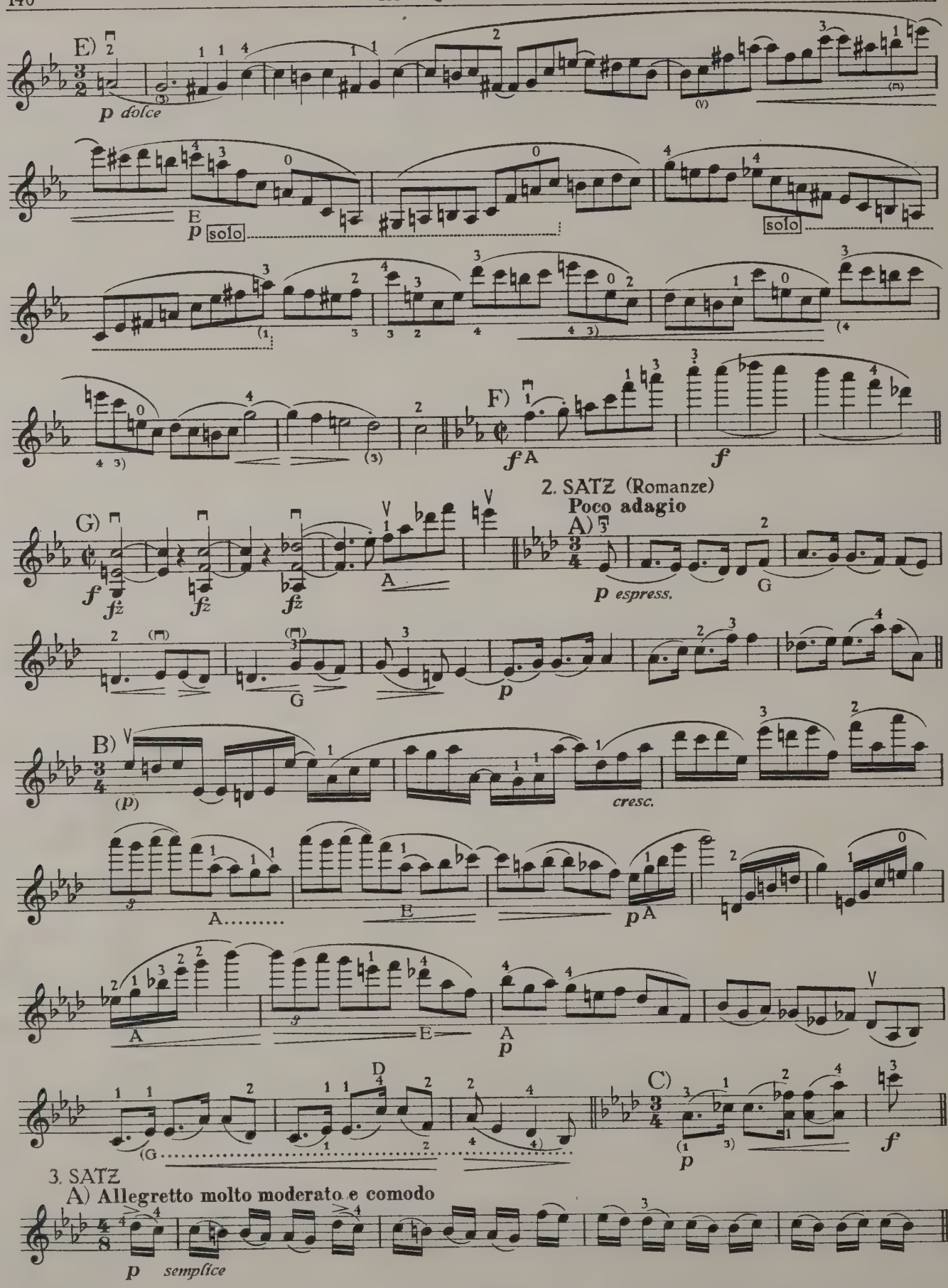
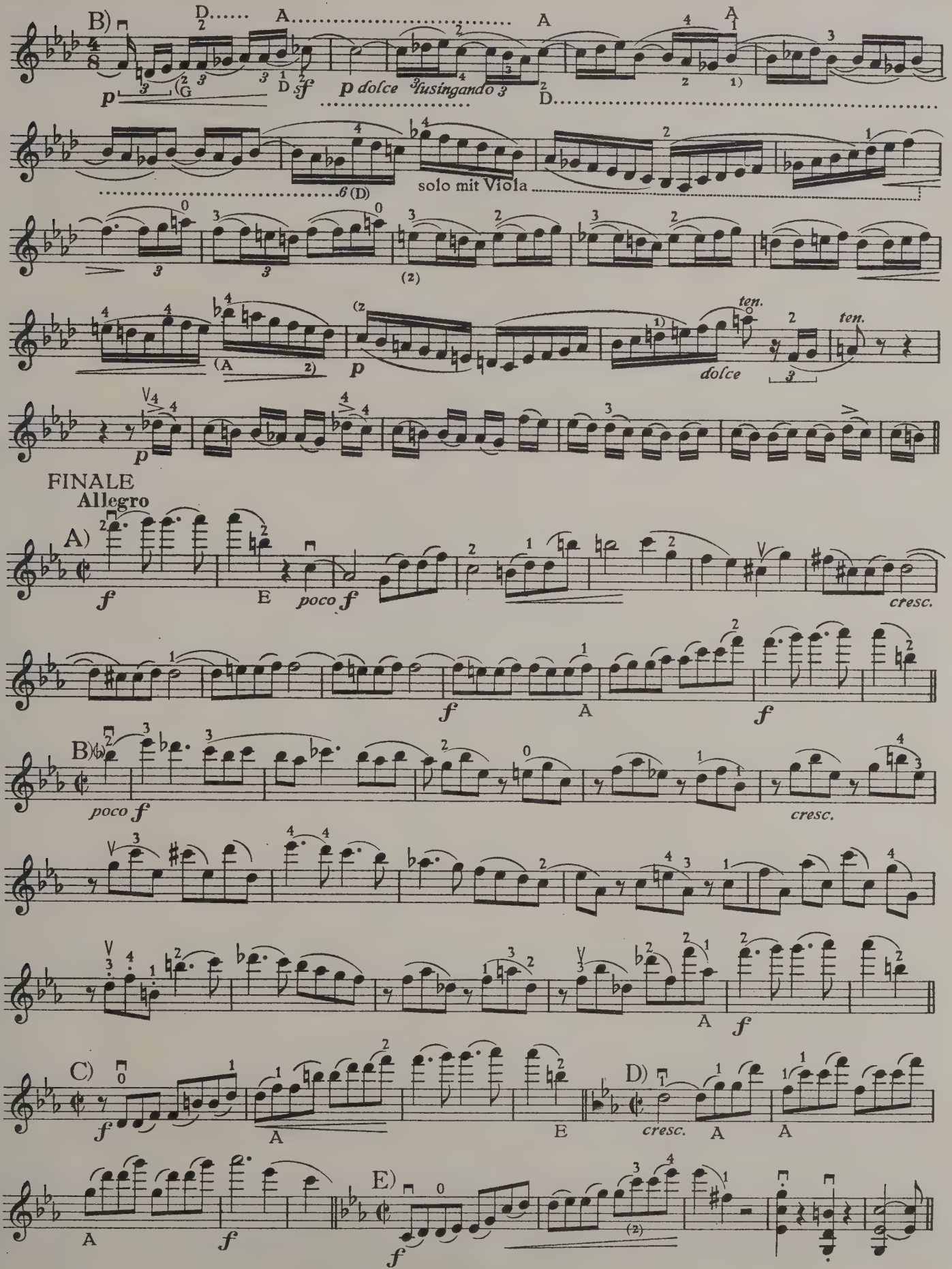
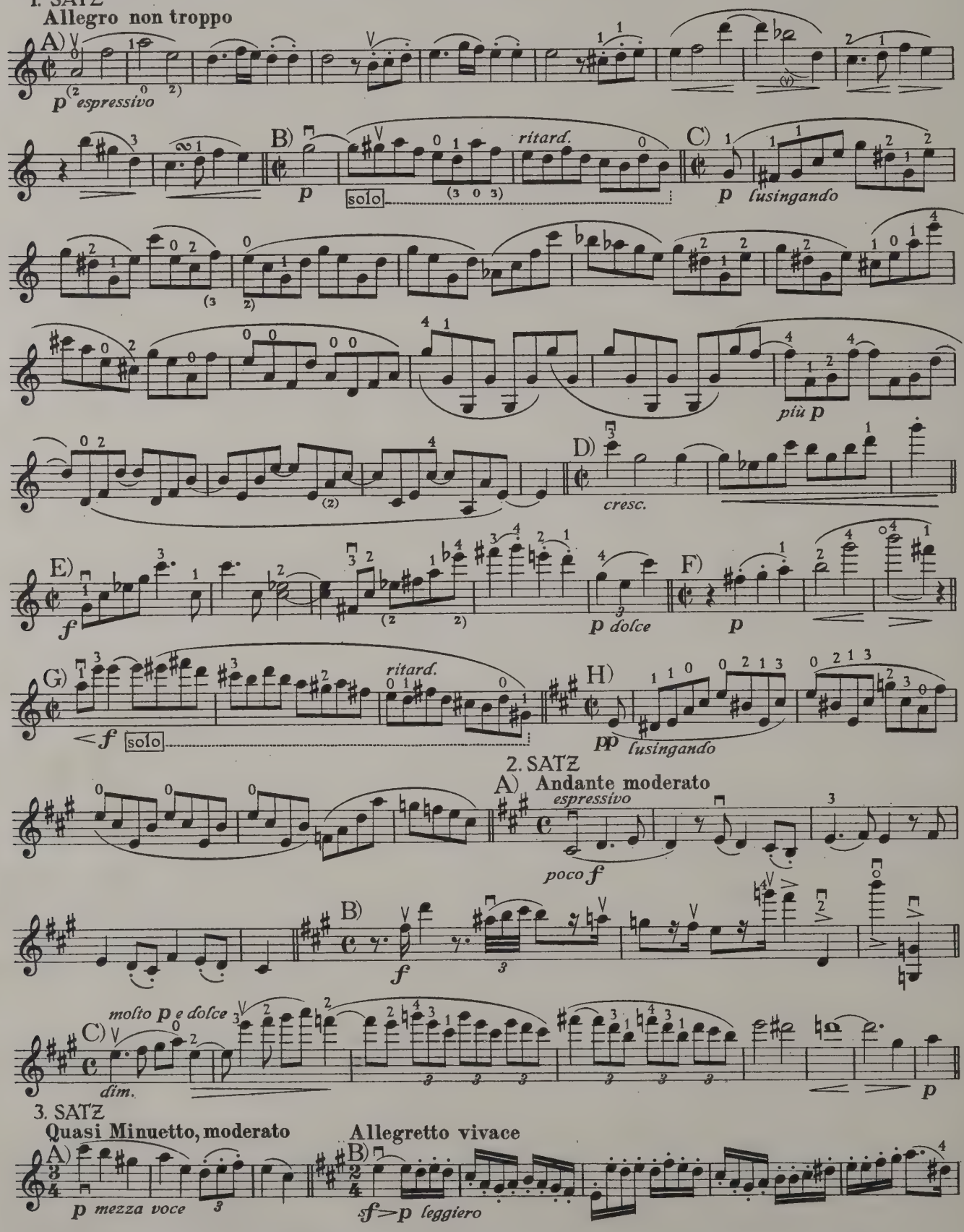

E)
p dolce
E
p solo
solo
F)
f A
f
2. SATZ (Romanze)
Poco adagio
G)
f
fz
A)
p espress.
G
p
B)
(p)
cresc.
A
E
p A
A
E
A
p
D
C)
(G
p
f
3. SATZ
A) Allegretto molto moderato e comodo
p semplice


B)
p
sf
p dolce
lusingando
solo mit Viola
ten.
dolce
FINALE
Allegro
A)
f
poco f
cresc.
B)
poco f
cresc.
C)
f
D)
cresc.
E)
f

73 Brahms: Quartett *a-la-a* Op. 51 No. 2 *)

1. SATZ

Allegro non troppo



2. SATZ

A) Andante moderato

3. SATZ

Quasi Minuetto, moderato **Allegretto vivace**

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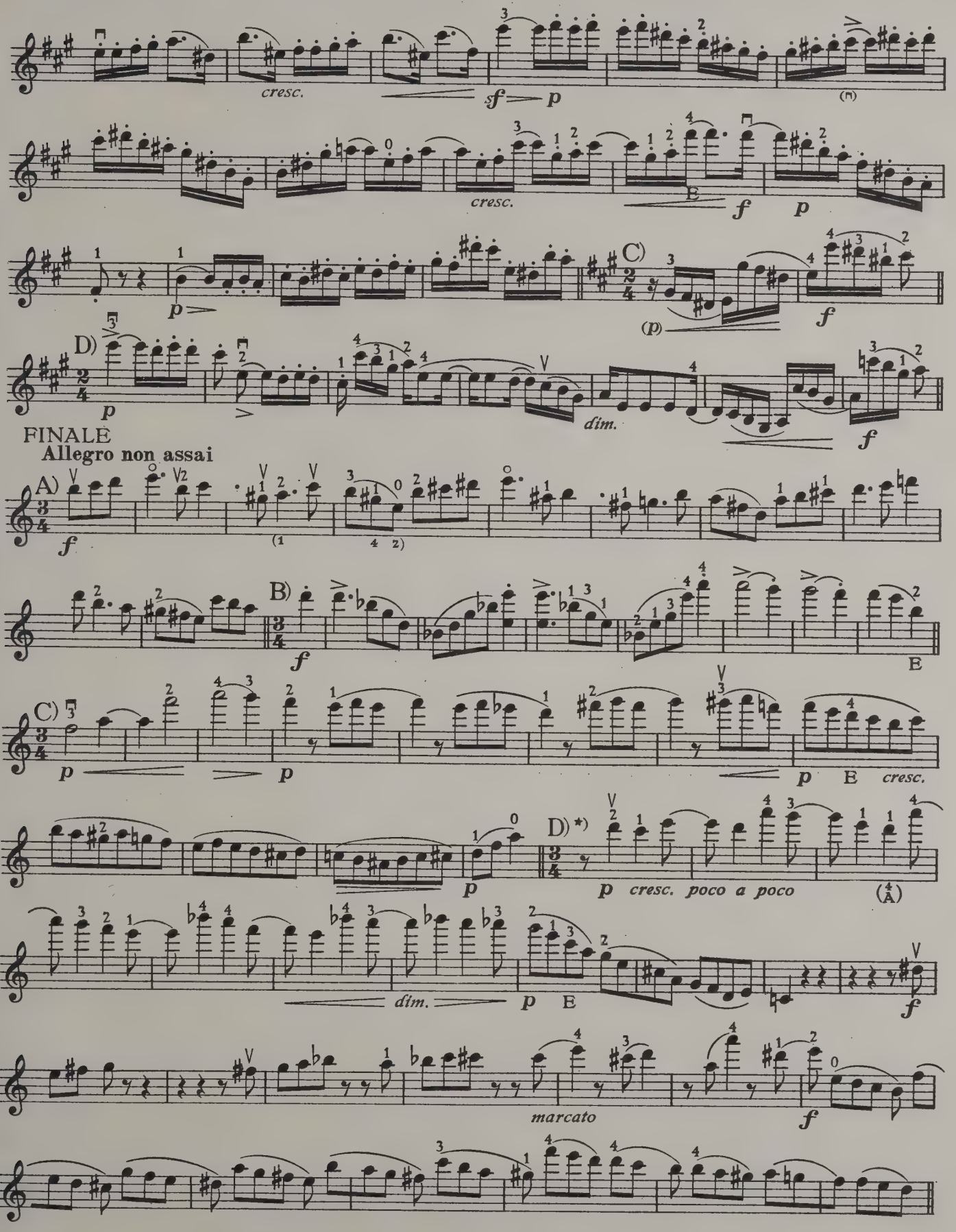
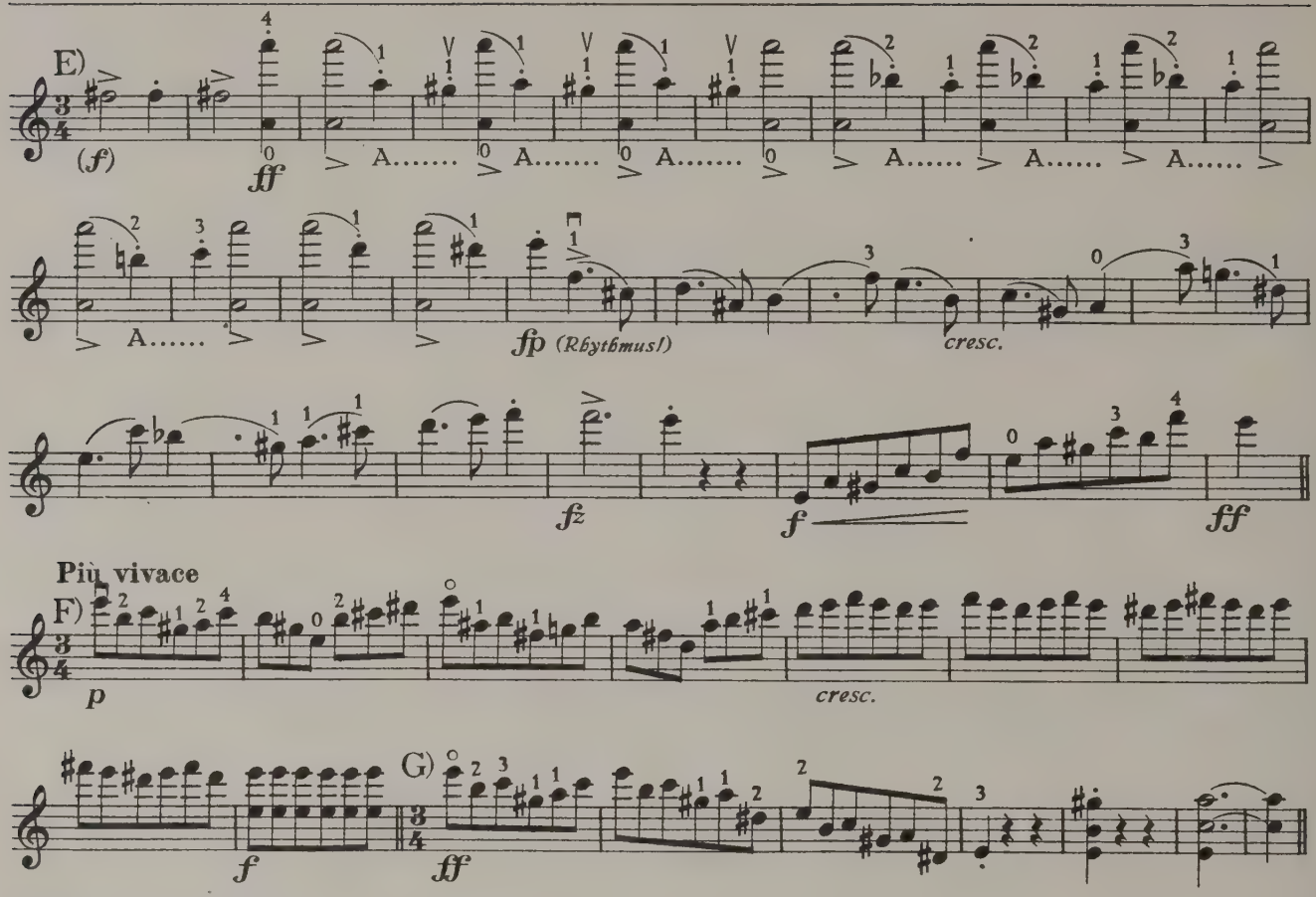


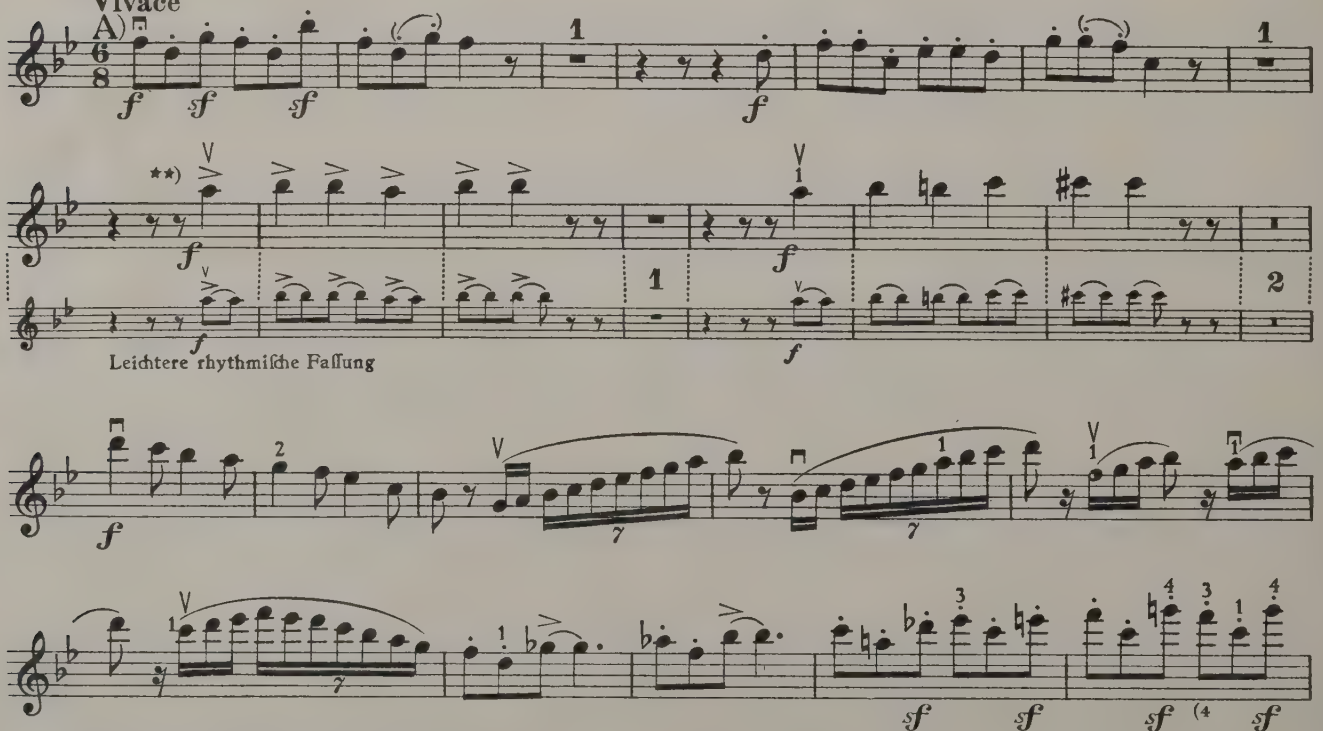
*) Im 1. Band enthalten: Rhythmus 170ç | *) *Voir aussi Vol. I: Rythme* 170ç | *) Also in Vol. I see: Rhythm 170ç



74 Brahms: Quartett B–Sib–Bb Op. 67 *)

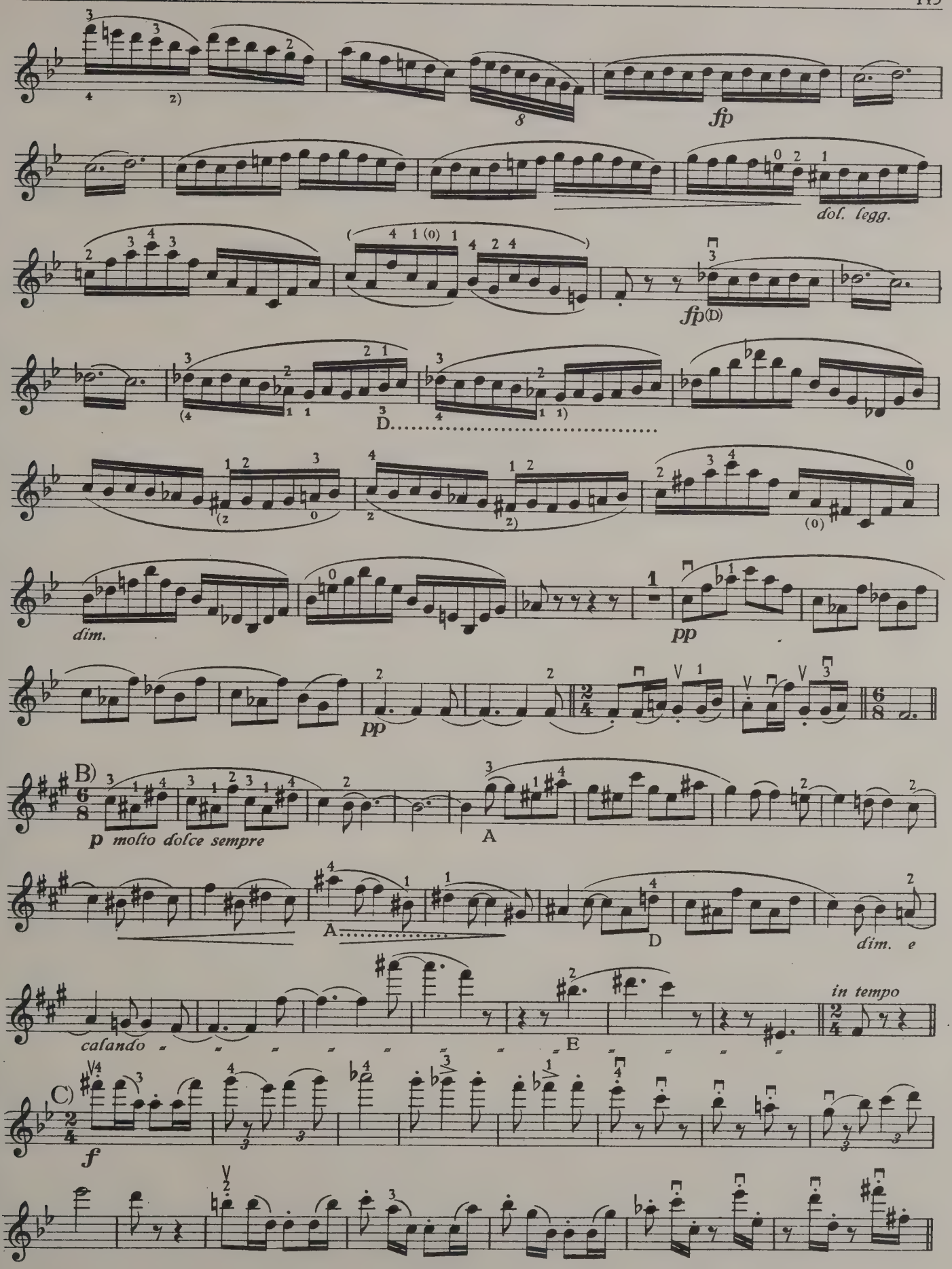
1. SATZ

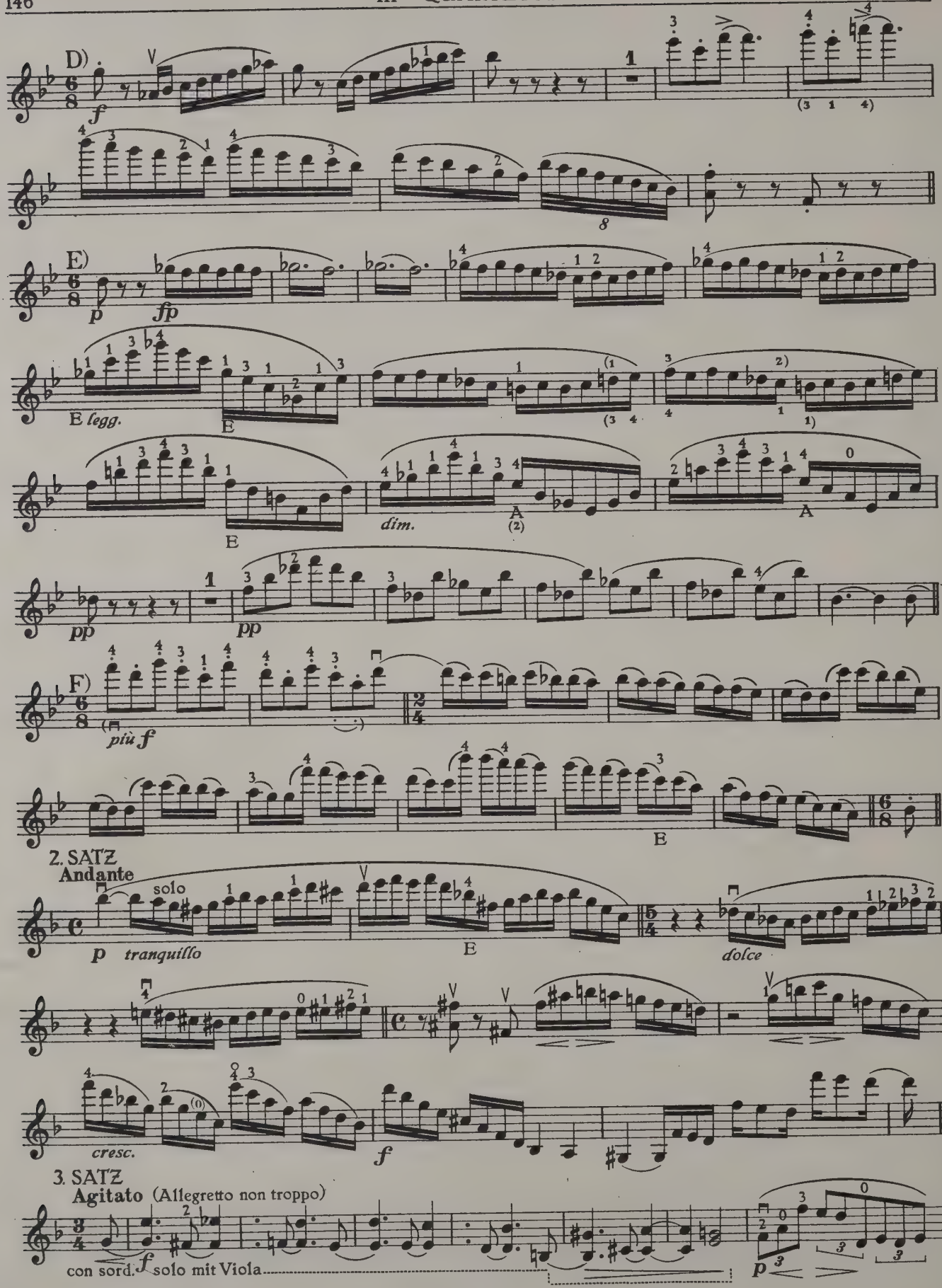
Vivace

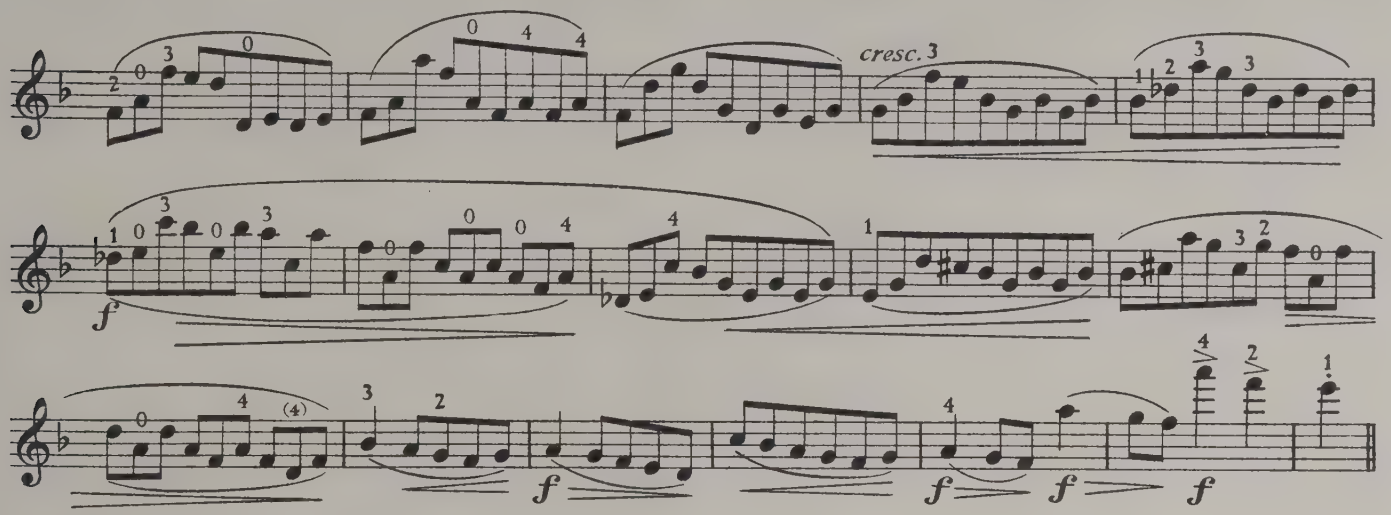


*) Originalverlag: N. Simrock G. m. b. H., Berlin

**) Siehe Band I: Rhythmus No. 170a | **) *Voir aussi Vol. I: Rythme* 170a | **) Also in Vol. I see: Rhythm 170a

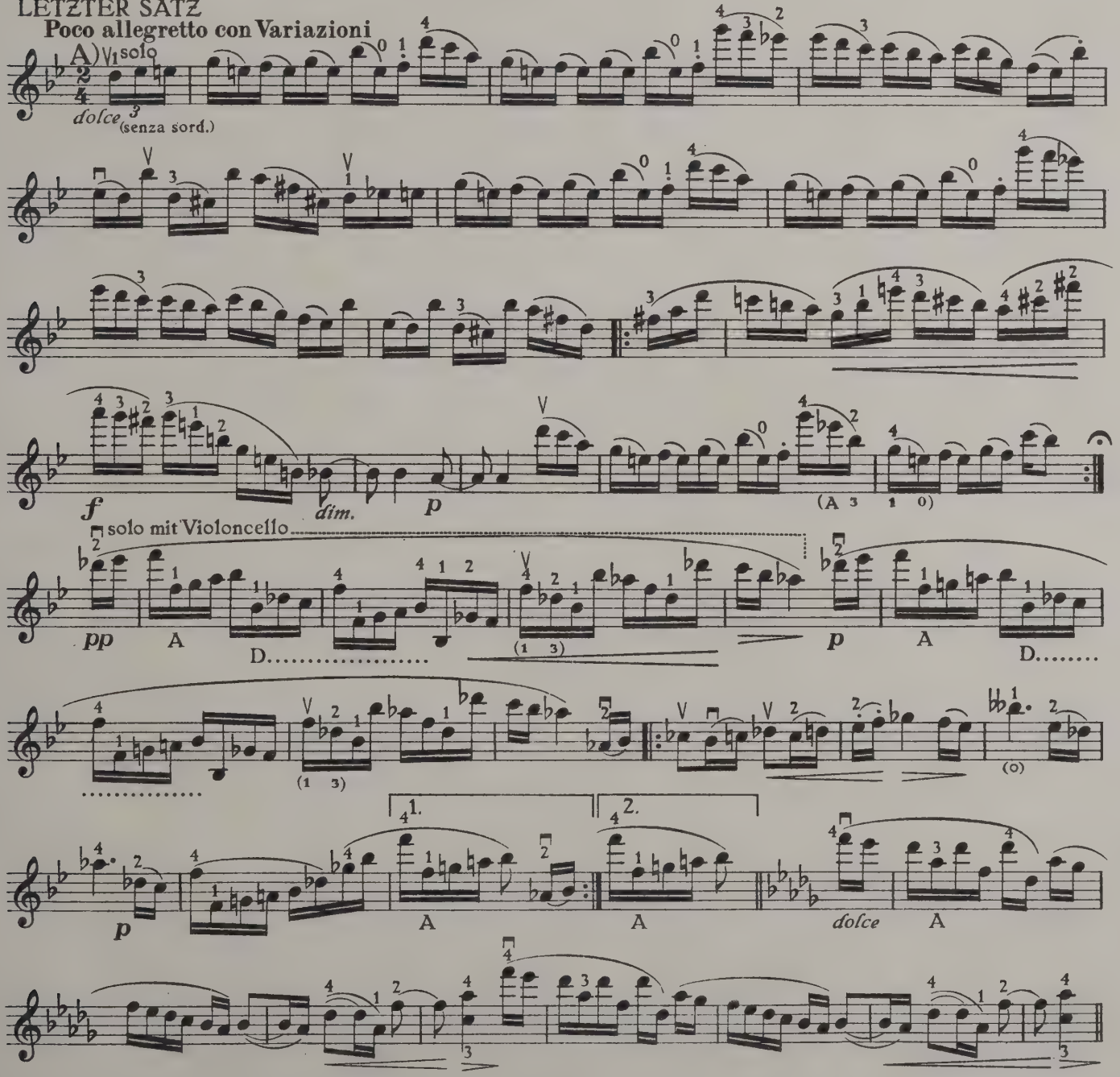

fp
8
dol. legg.
fp(D)
D.....
dim.
pp
pp
B)
p molto dolce sempre
A
A.....
D
dim. e
in tempo
calando
E
C)
f

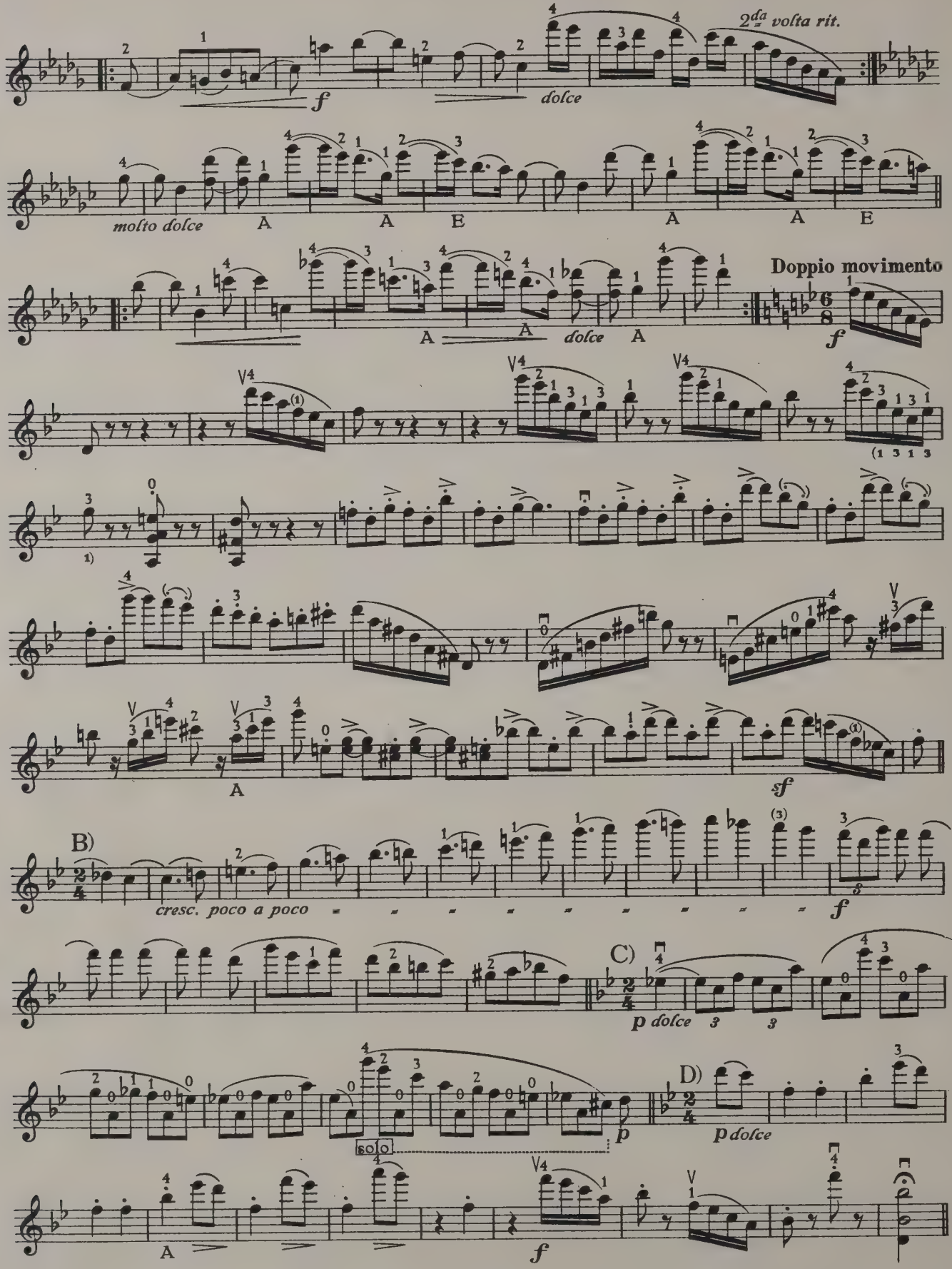

D)
E)
E legg.
dim.
F)
più f
2. SATZ
Andante
solo
tranquillo
dolce
cresc.
3. SATZ
Agitato (Allegretto non troppo)
con sord.
solo mit Viola



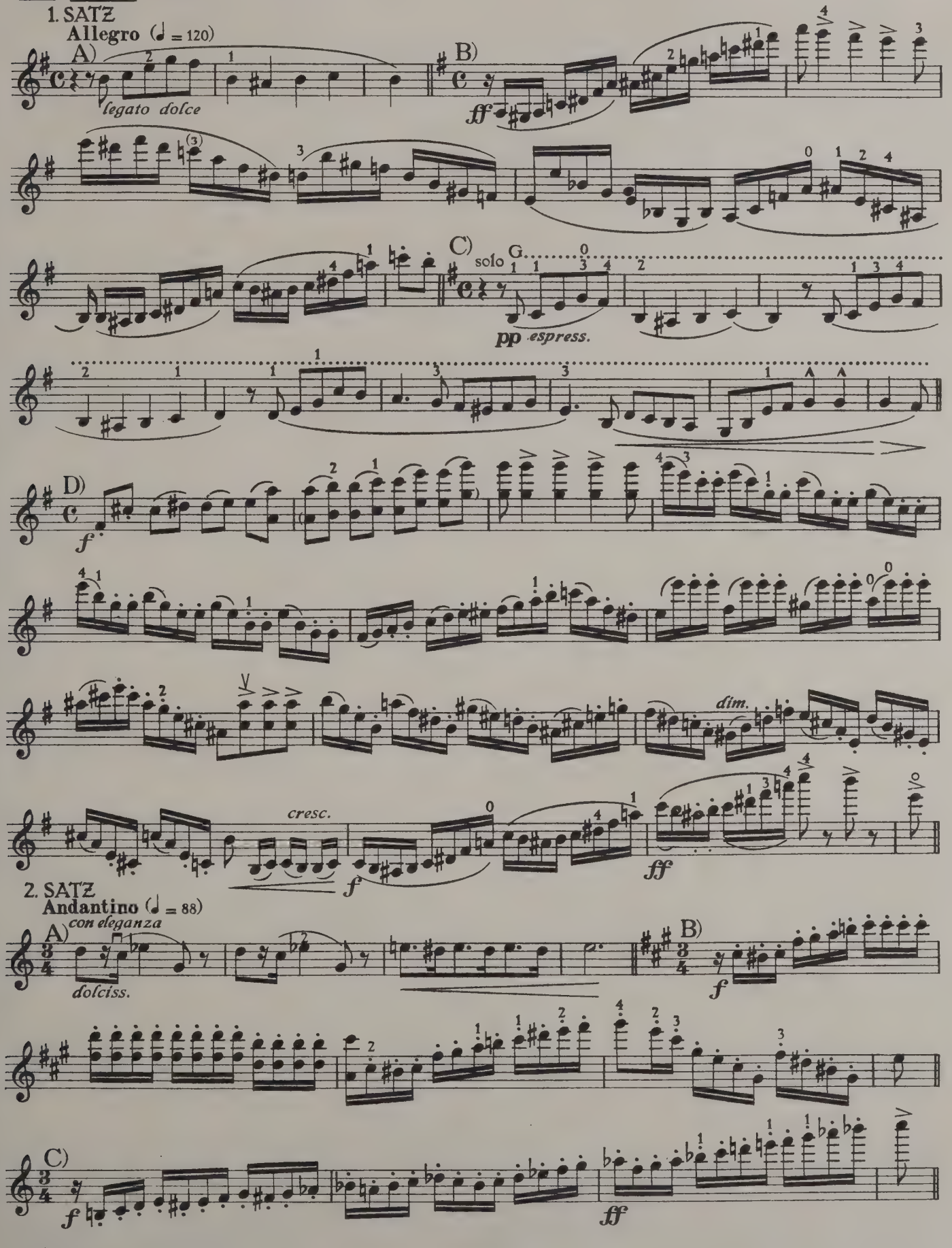
LETZTER SATZ

Poco allegretto con Variazioni




2da volta rit.
f
dolce
molto dolce
A
A
E
A
A
E
Doppio movimento
A
dolce
A
f
(1 3 1 3
1)
A
sf
B)
cresc. poco a poco
f
C)
p dolce
D)
p dolce
p
solo
A
f

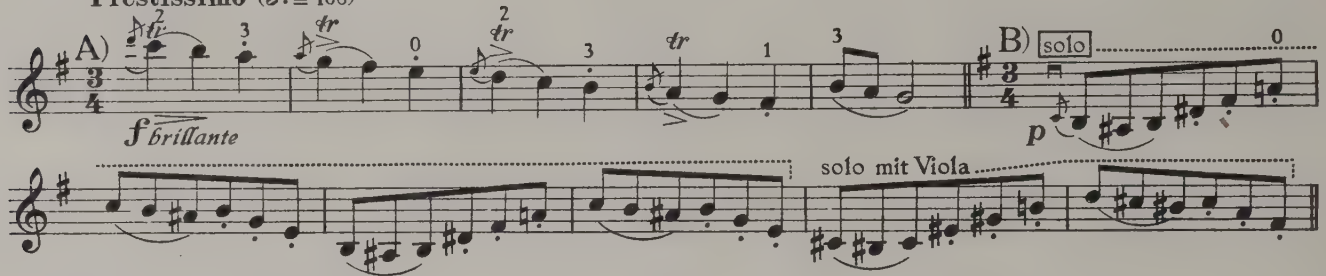
75 Verdi: Quartett *e–mi–e* *)



*) Originalverlag: B. Schott's Söhne, Mainz

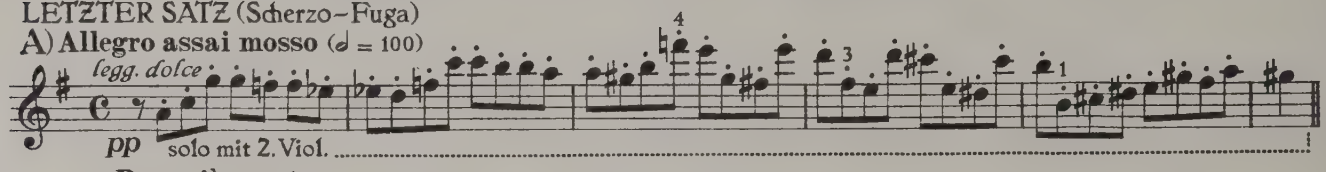
3. SATZ

Prestissimo (♩. = 108)

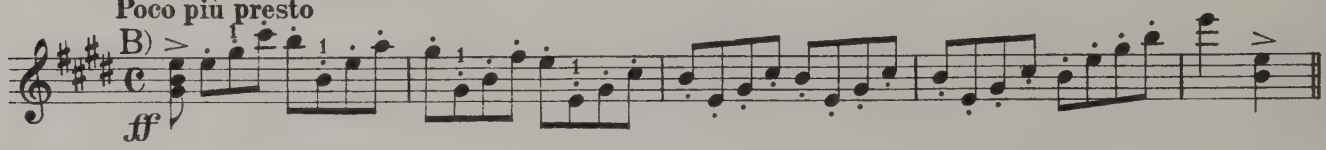


LETZTER SATZ (Scherzo–Fuga)

A) Allegro assai mosso (♩ = 100)

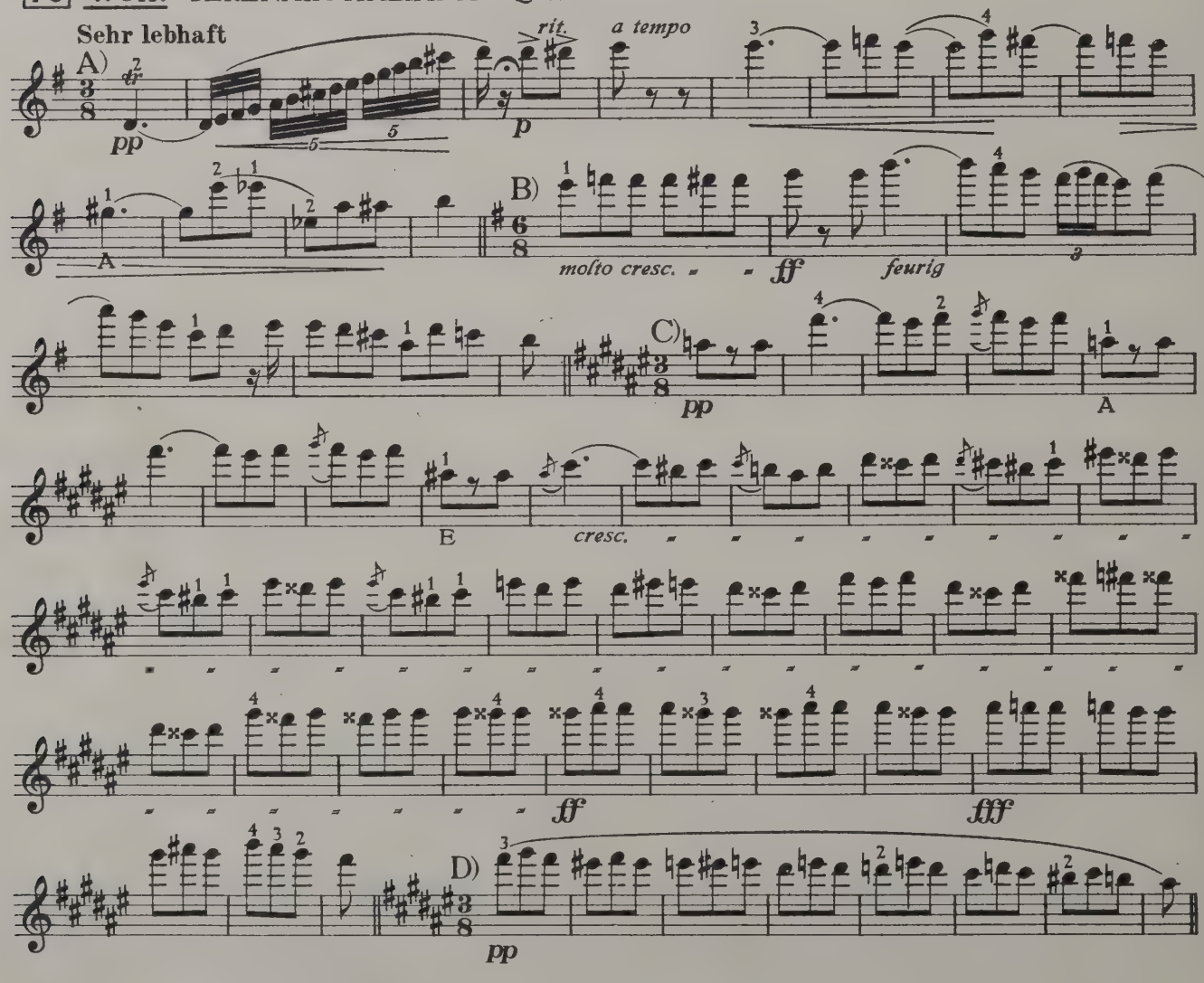


Poco più presto



76 Wolf: SERENATA ITALIANA Quartett *)

Sehr lebhaft

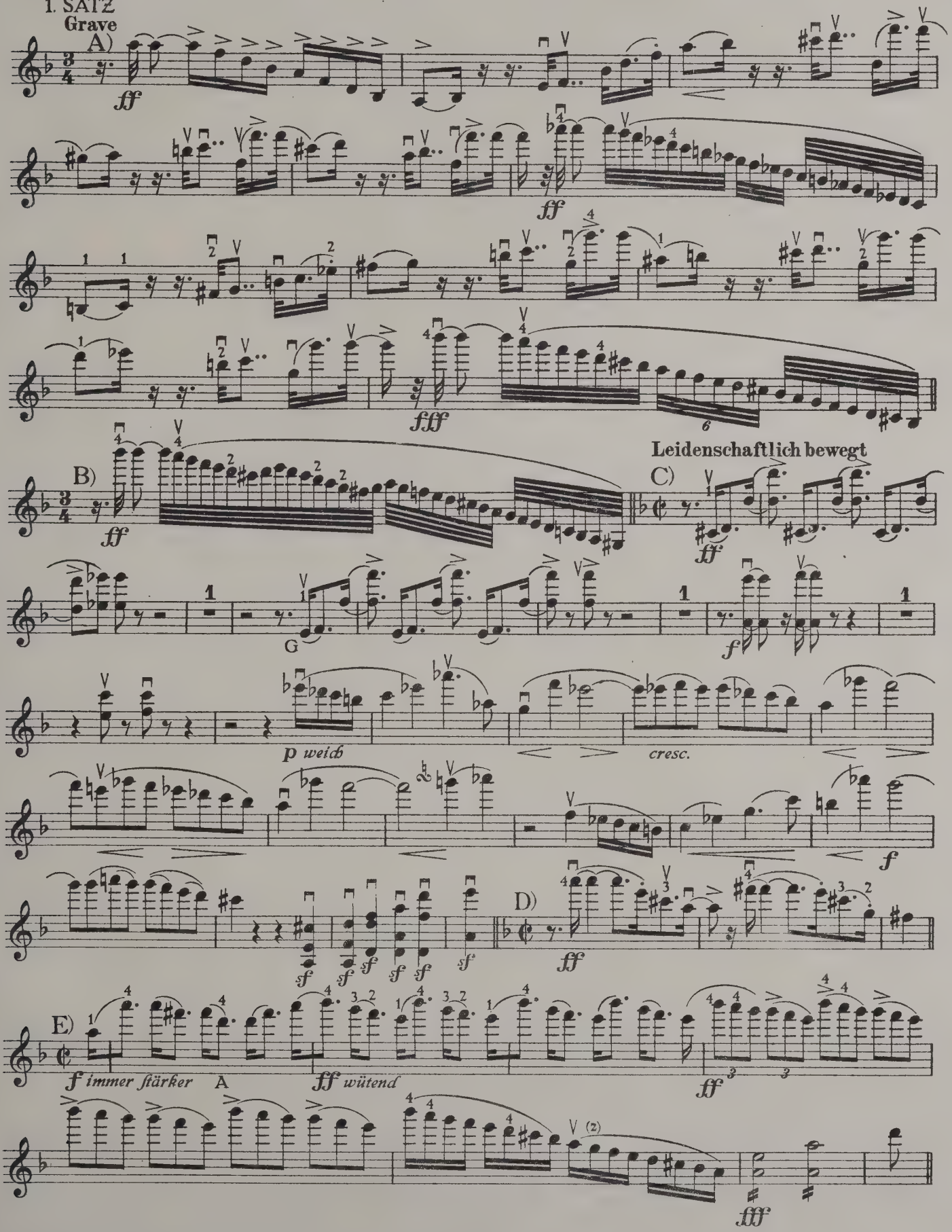


*) Originalverlag: Ed. Bote & G. Bock, Berlin

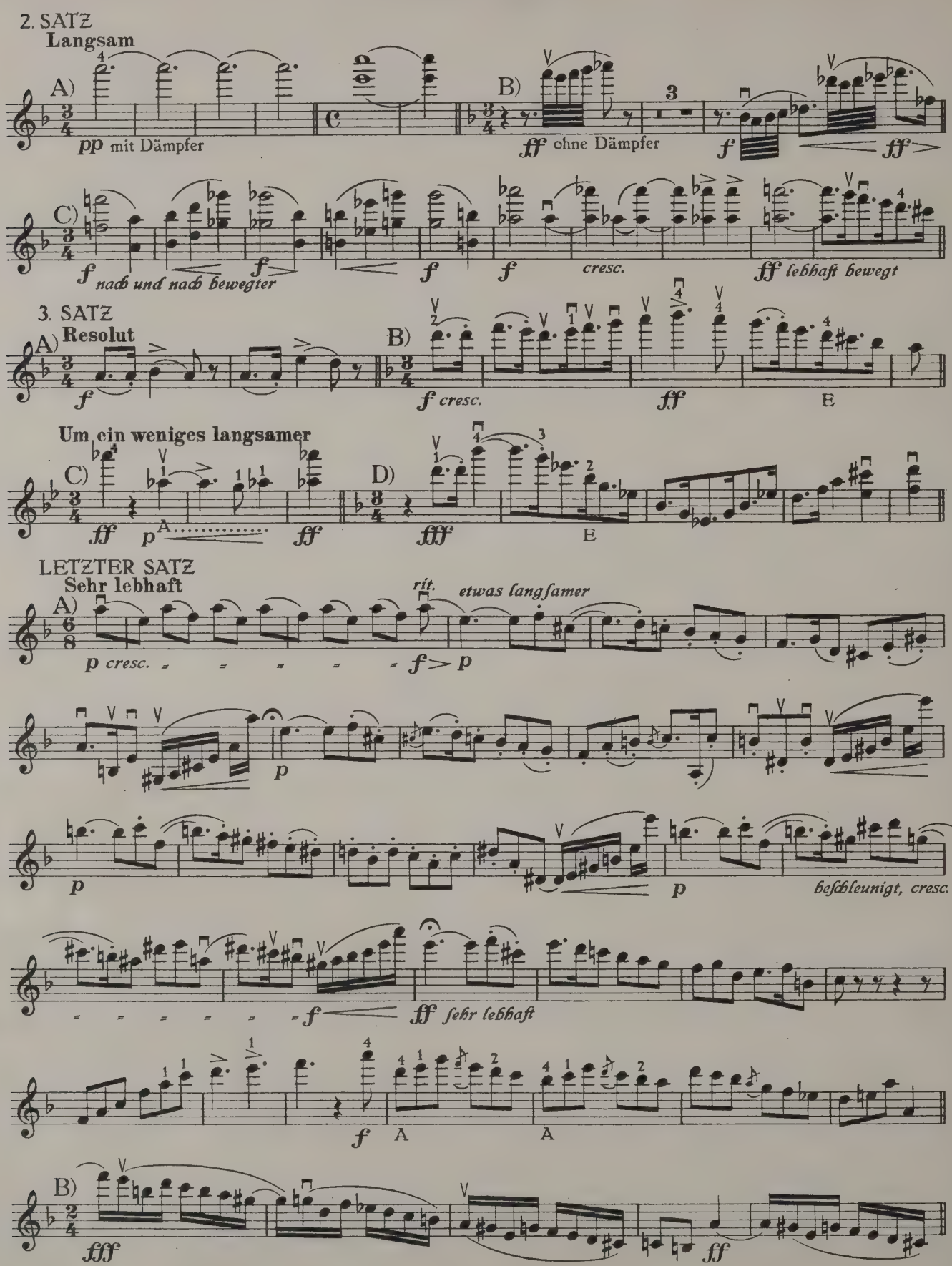
77 Wolf: Quartett *d–re–d* *)

1. SATZ

Grave



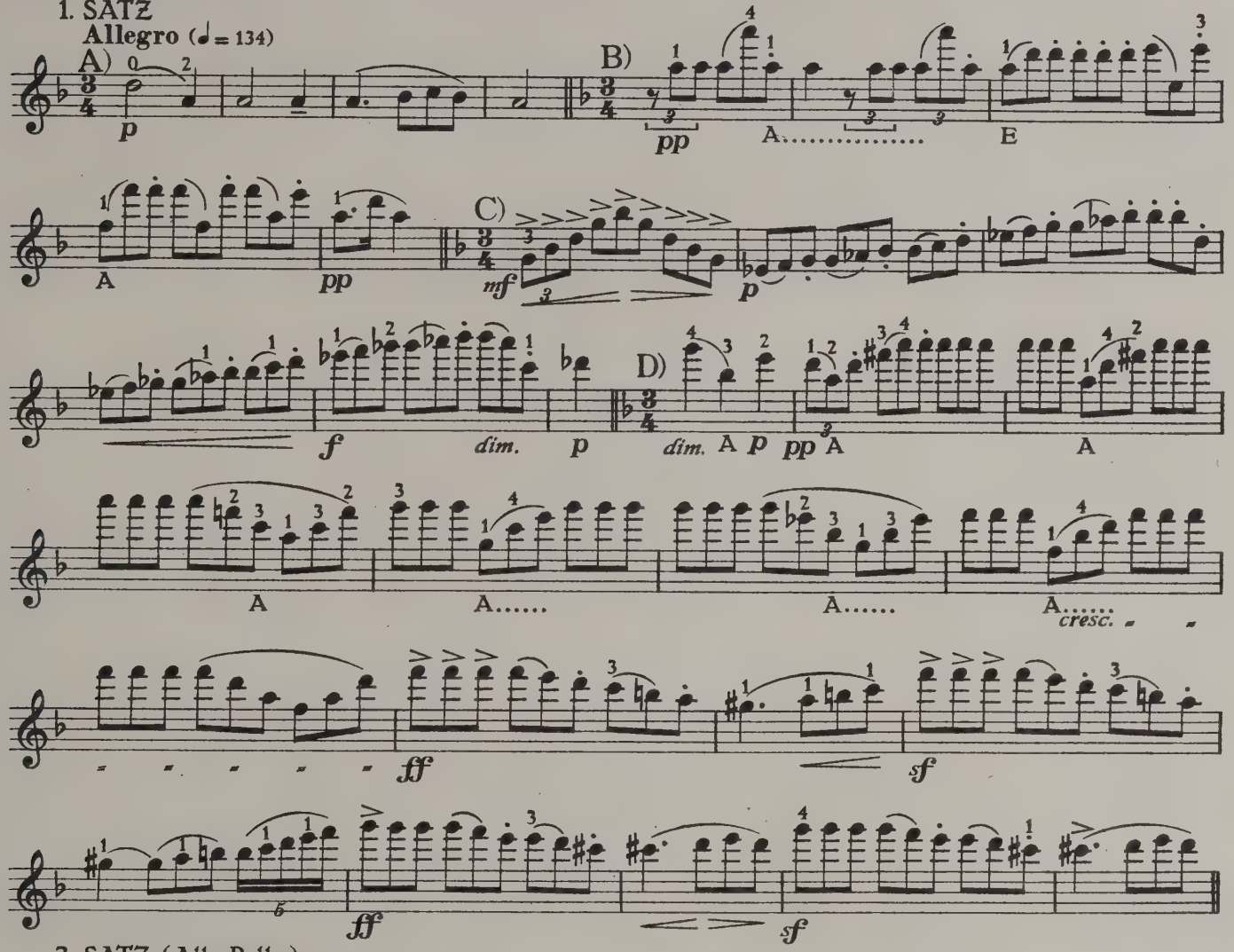
*) Originalverlag: Ed. Bote & G. Bock, Berlin


2. SATZ
Langsam
A)
pp mit Dämpfer
B)
ff ohne Dämpfer
f
ff
C)
f nach und nach bewegter
f
f
f
cresc.
ff lebhaft bewegt
3. SATZ
A) Resolut
f
B)
f cresc.
ff
E
Um ein weniges langsamer
C)
ff
p
ff
D)
fff
E
LETZTER SATZ
Sehr lebhaft
A)
rit.
etwas langsamer
p cresc.
f > p
p
p
p
beschleunigt, cresc.
f
ff sehr lebhaft
f
A
A
B)
fff
ff

78 Dvořák: Quartett *d–re–d* Op. 34*)

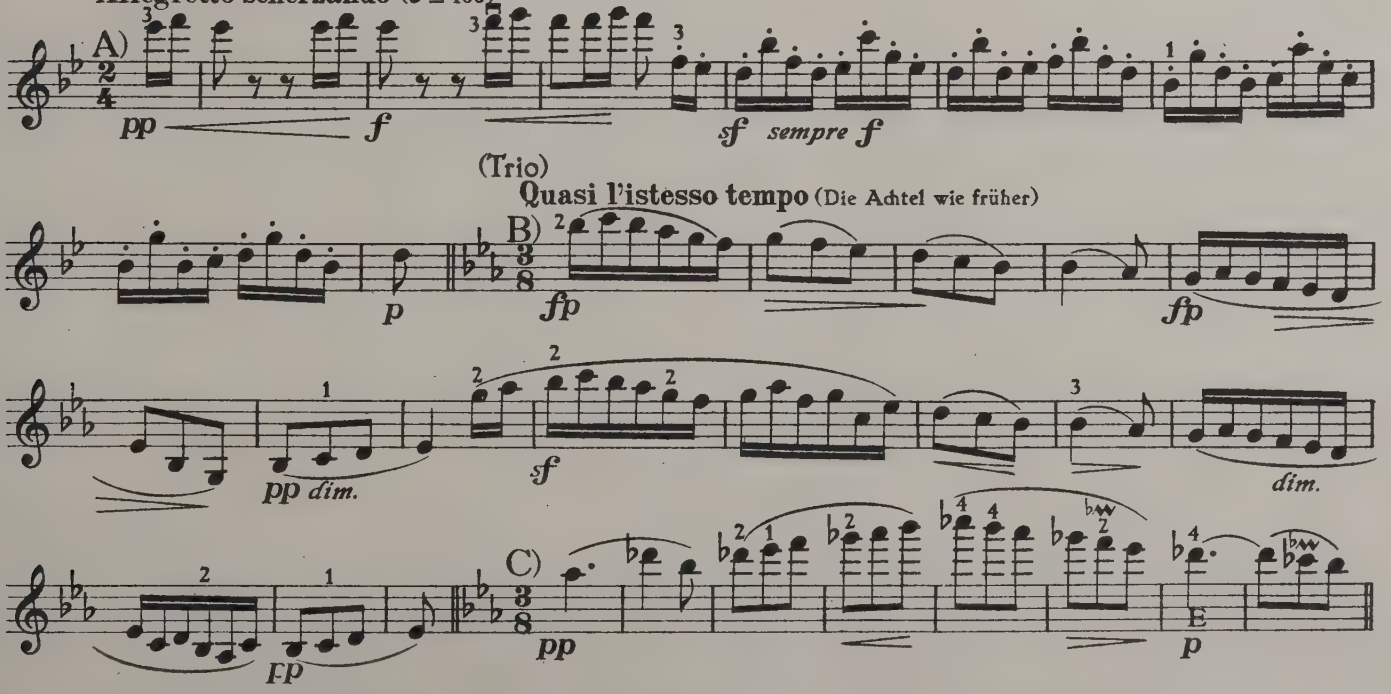
1. SATZ

Allegro (♩ = 134)

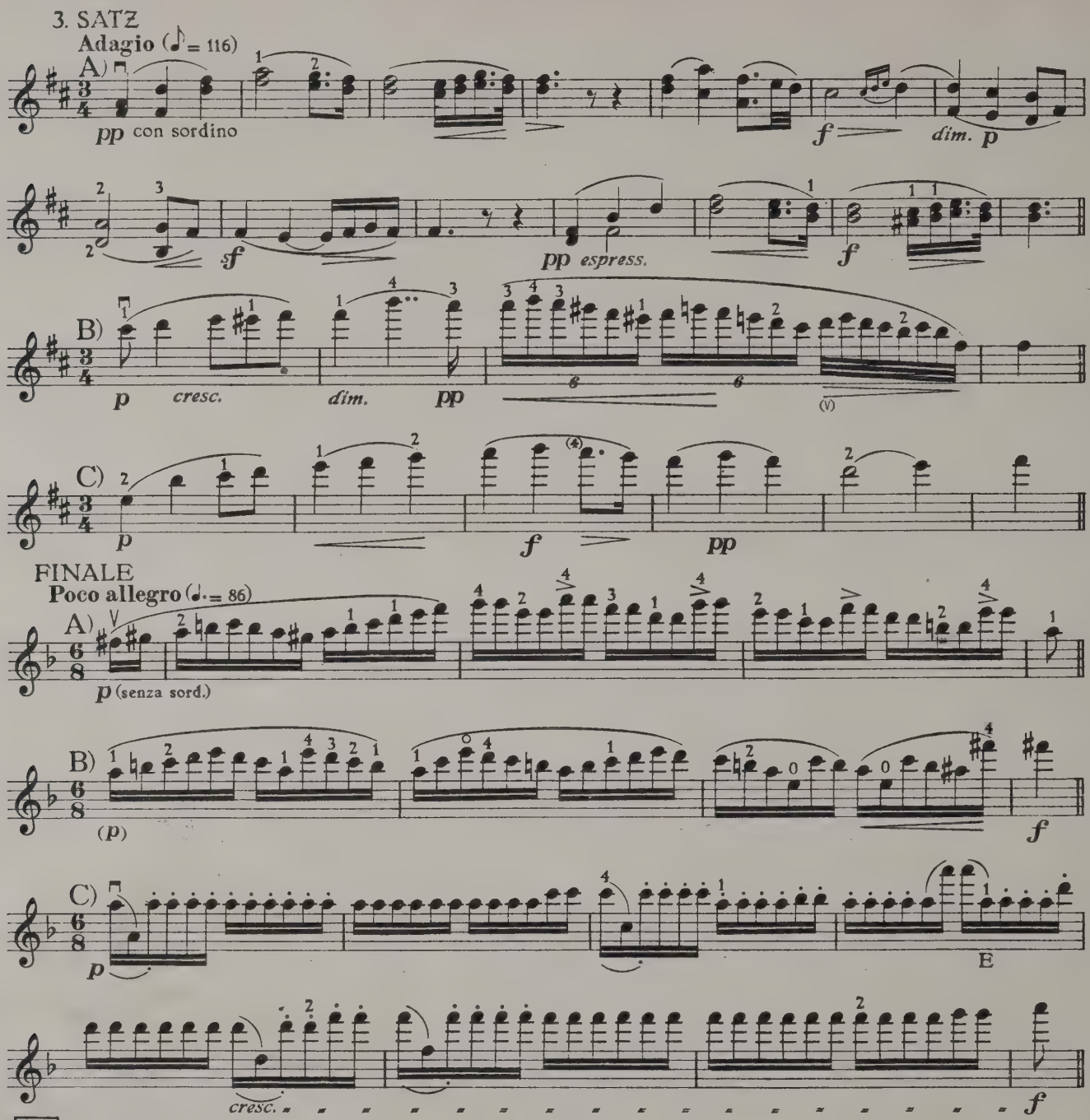


2. SATZ (Alla Polka)

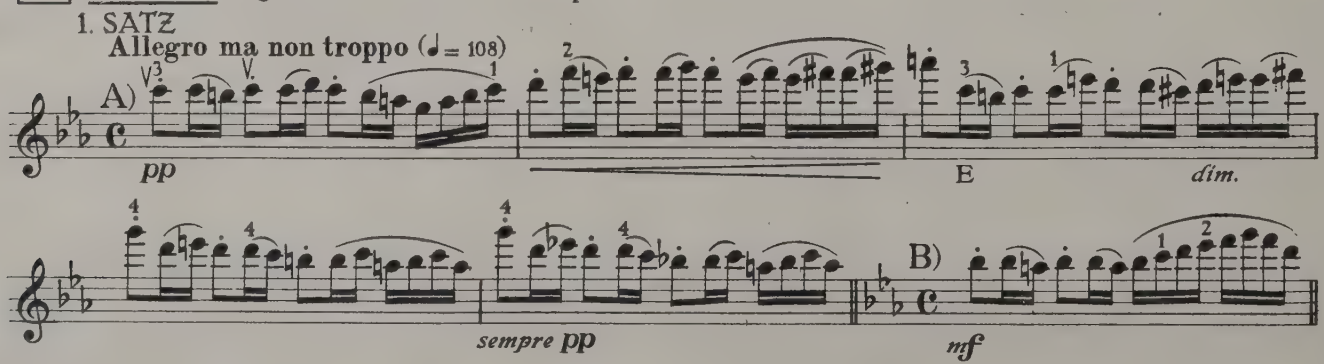
Allegretto scherzando (♩ = 100)



*) Originalverlag: Schlesingersche Musikhandlung (R. Lienau), Berlin 31018



79 Dvořák: Quartett *Es – Mib – Eb* Op. 51 *)



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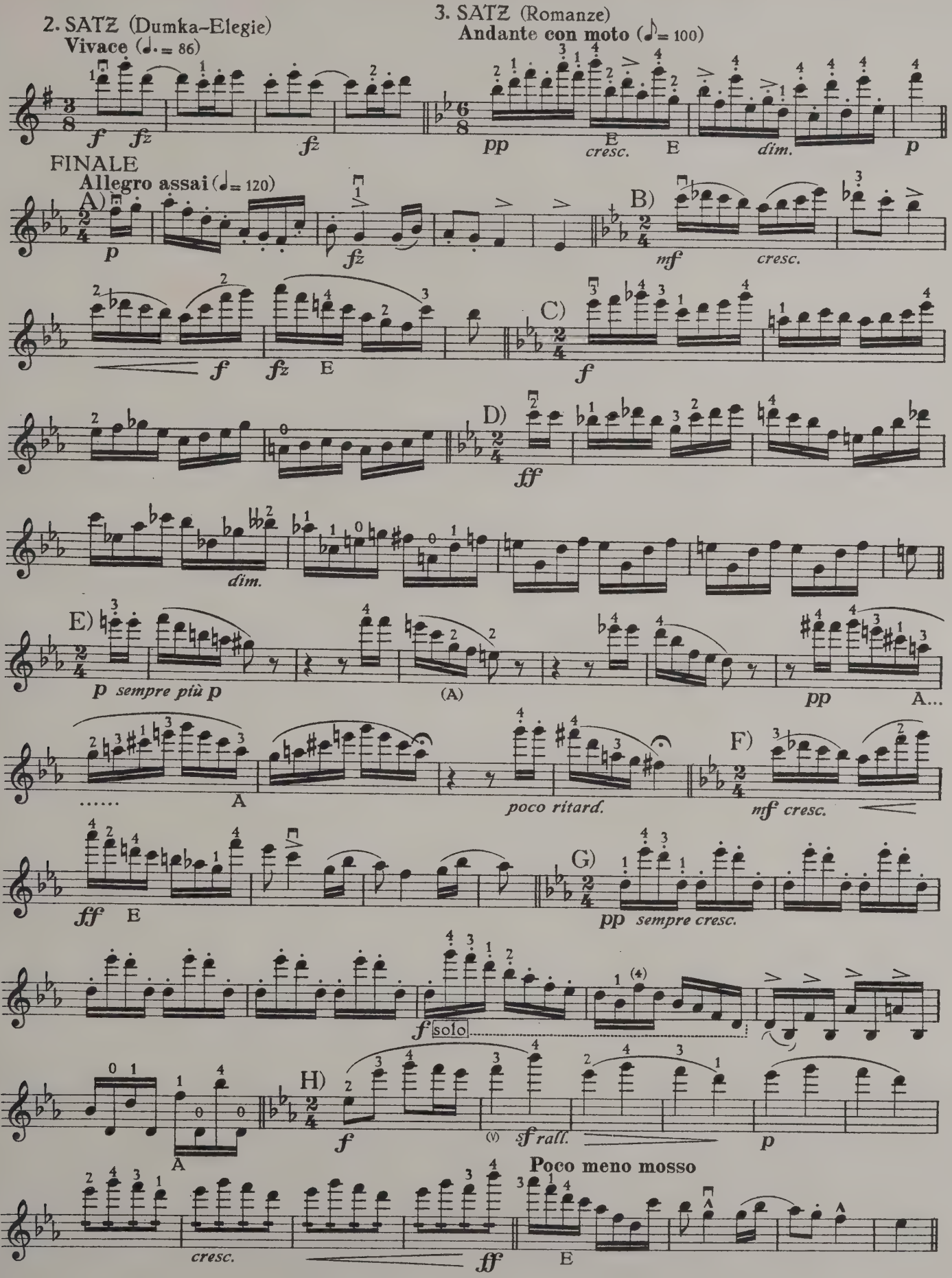
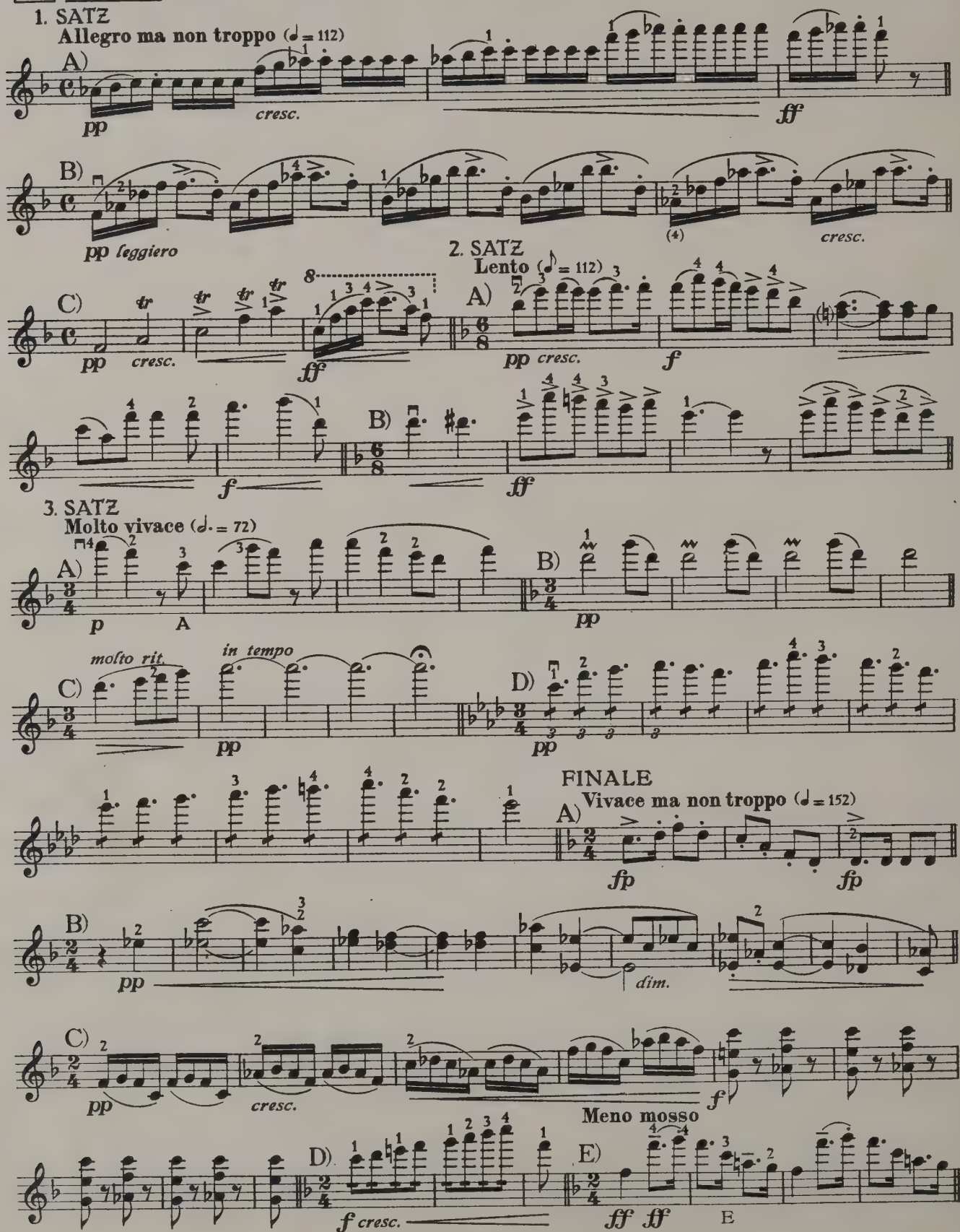

2. SATZ (Dumka-Elegie)
Vivace (♩. = 86)
3. SATZ (Romanze)
Andante con moto (♪ = 100)
FINALE
Allegro assai (♩ = 120)
A)
B)
C)
D)
E)
F)
G)
H)
Poco meno mosso
solo

80 Dvořák: Quartett *F–Fa–F* Op. 96 *)

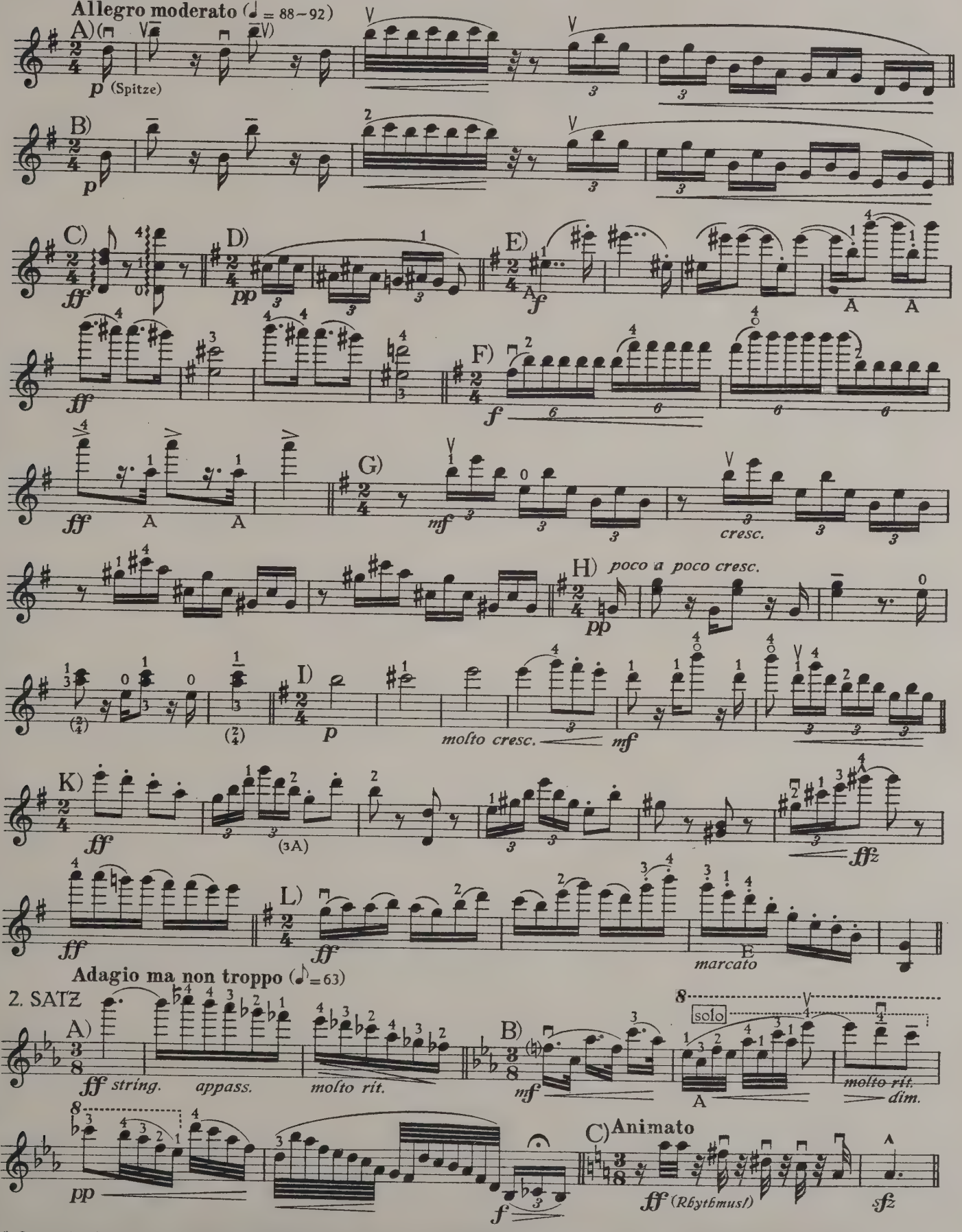


*) Originalverlag: N. Simrock G. m. b. H., Berlin

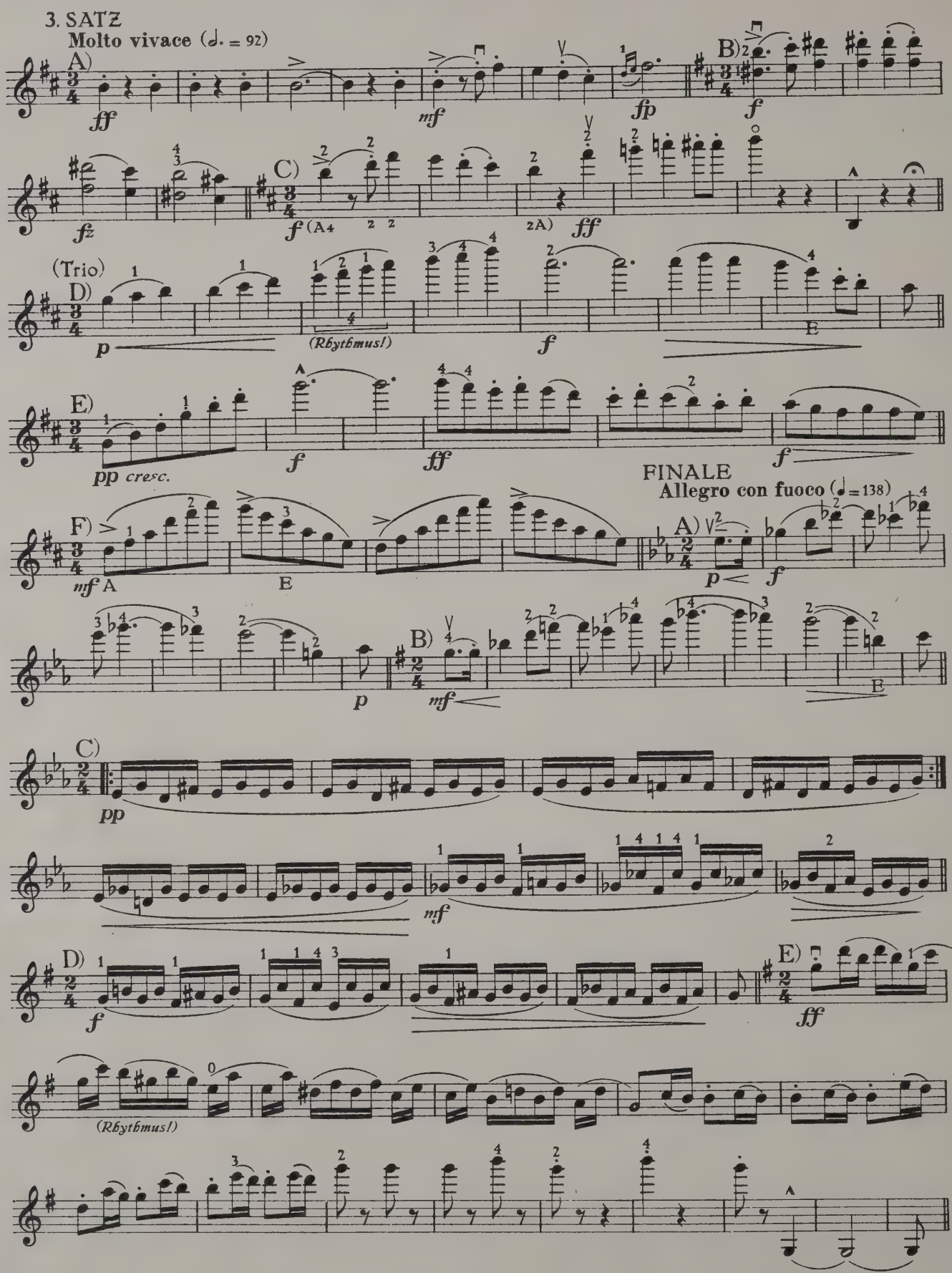
81 Dvořák: Quartett *G–Sol–G* Op. 106 *)

1. SATZ

Allegro moderato (♩ = 88–92)



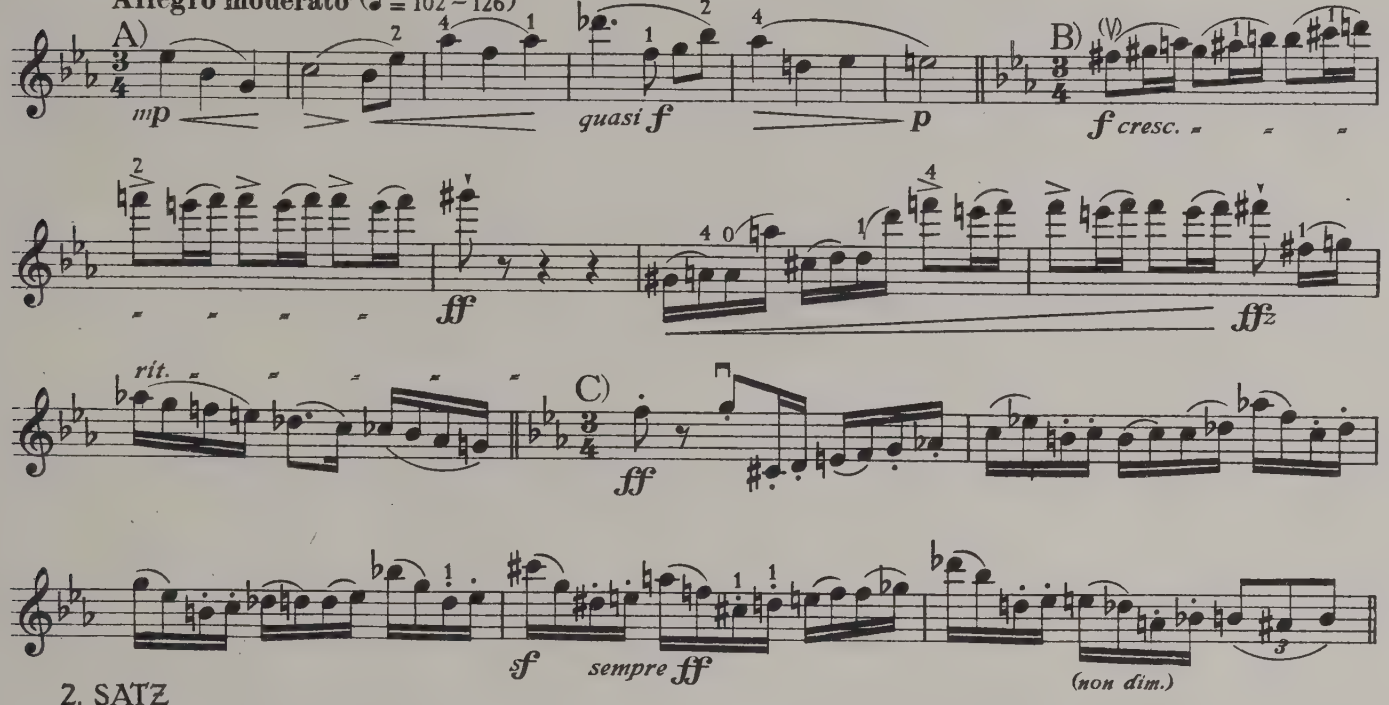
*) Originalverlag: N. Simrock G. m. b. H., Berlin


3. SATZ
Molto vivace (♩. = 92)
A)
ff
mf
fp
B)
f
fz
C)
f (A4
2A)
ff
(Trio)
D)
p
(Rhythmus!)
f
E
E)
pp cresc.
f
ff
f
FINALE
Allegro con fuoco (♩ = 138)
F)
mf A
E
A)
p
f
B)
p
mf
E
C)
pp
mf
D)
f
E)
ff
(Rhythmus!)

82 Reger: Quartett *Es–Mib–Eb* Op. 109 *)

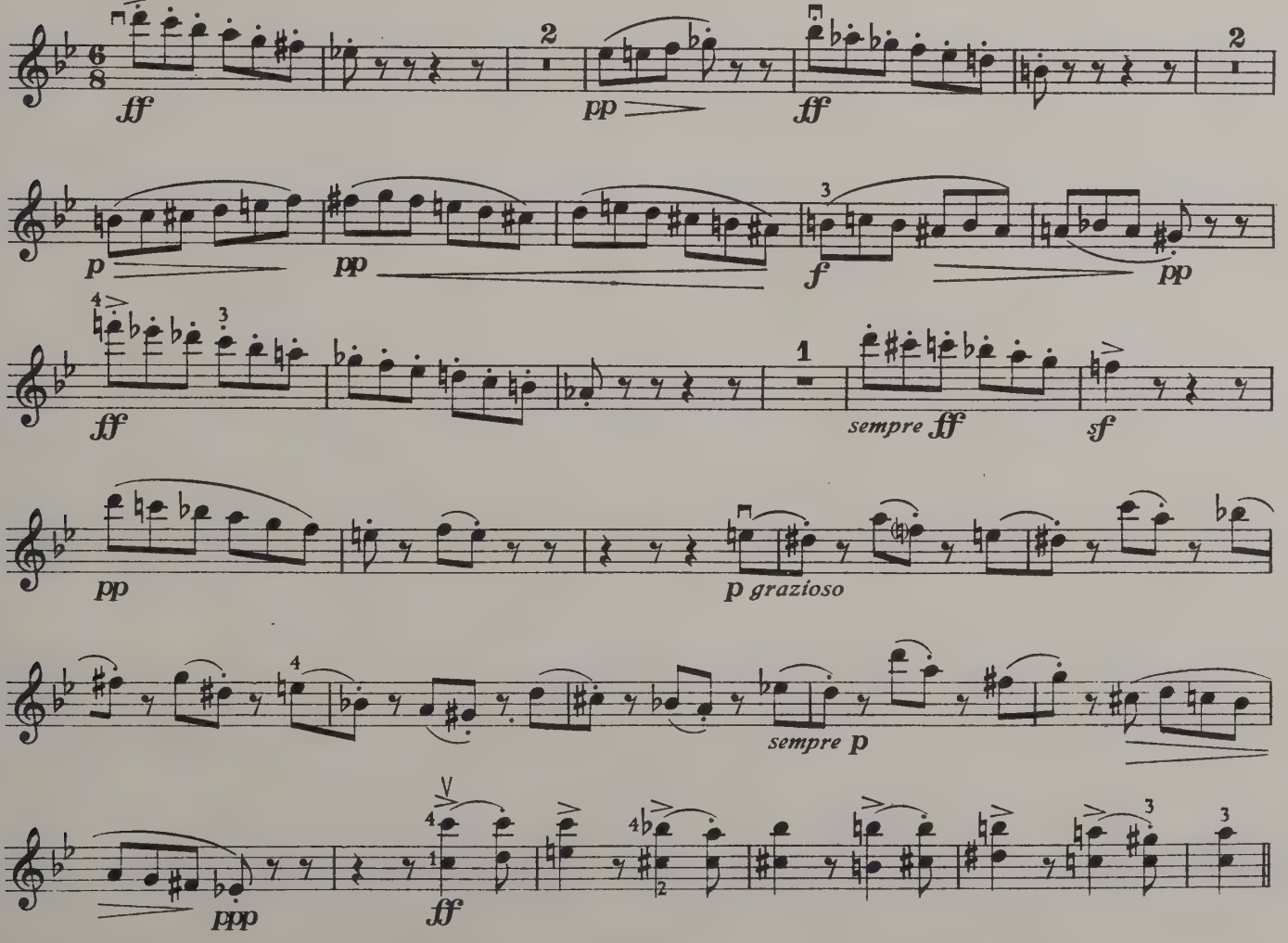
1. SATZ

Allegro moderato (♩ = 102 – 126)

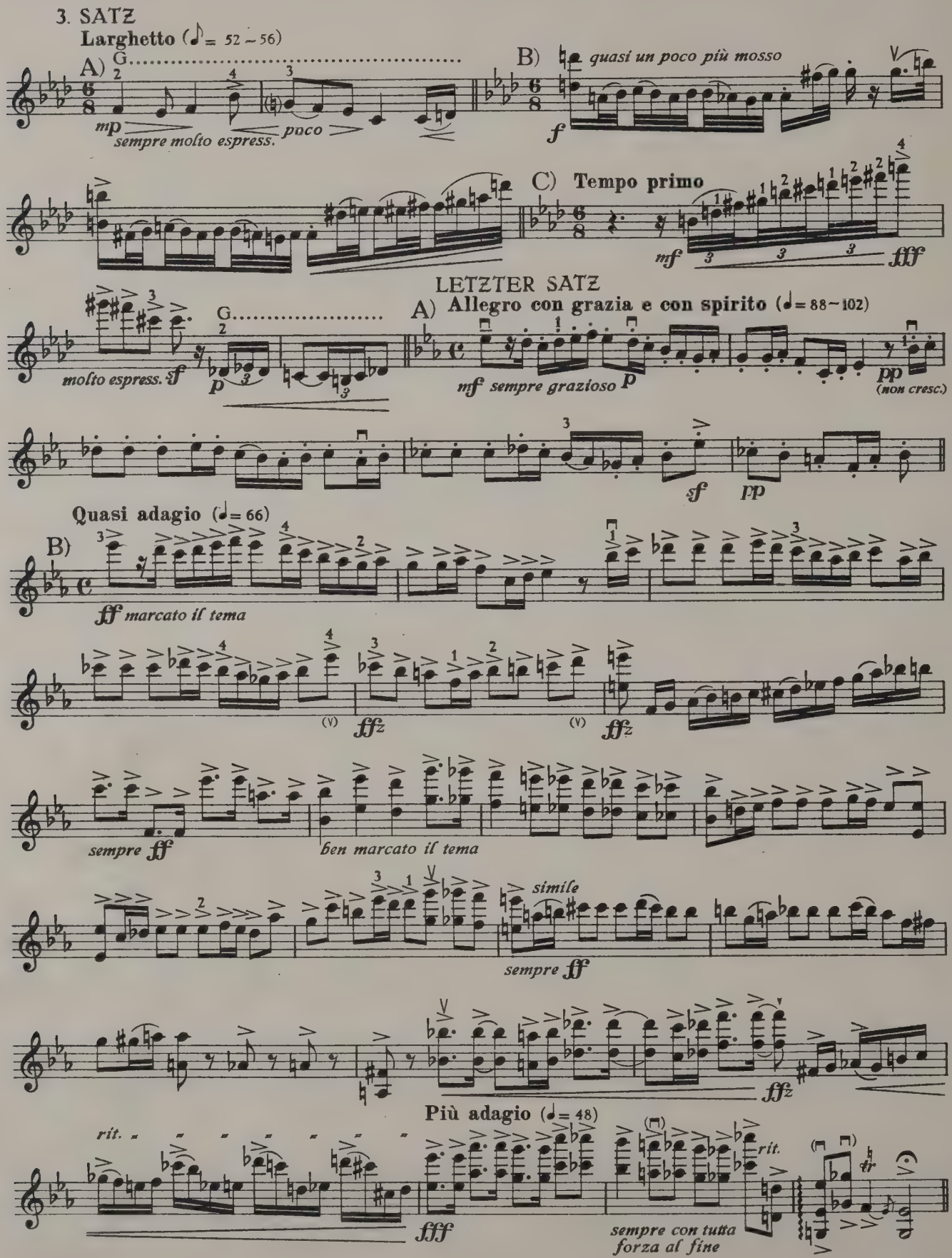


2. SATZ

Quasi presto (♩. = 160 – 172)



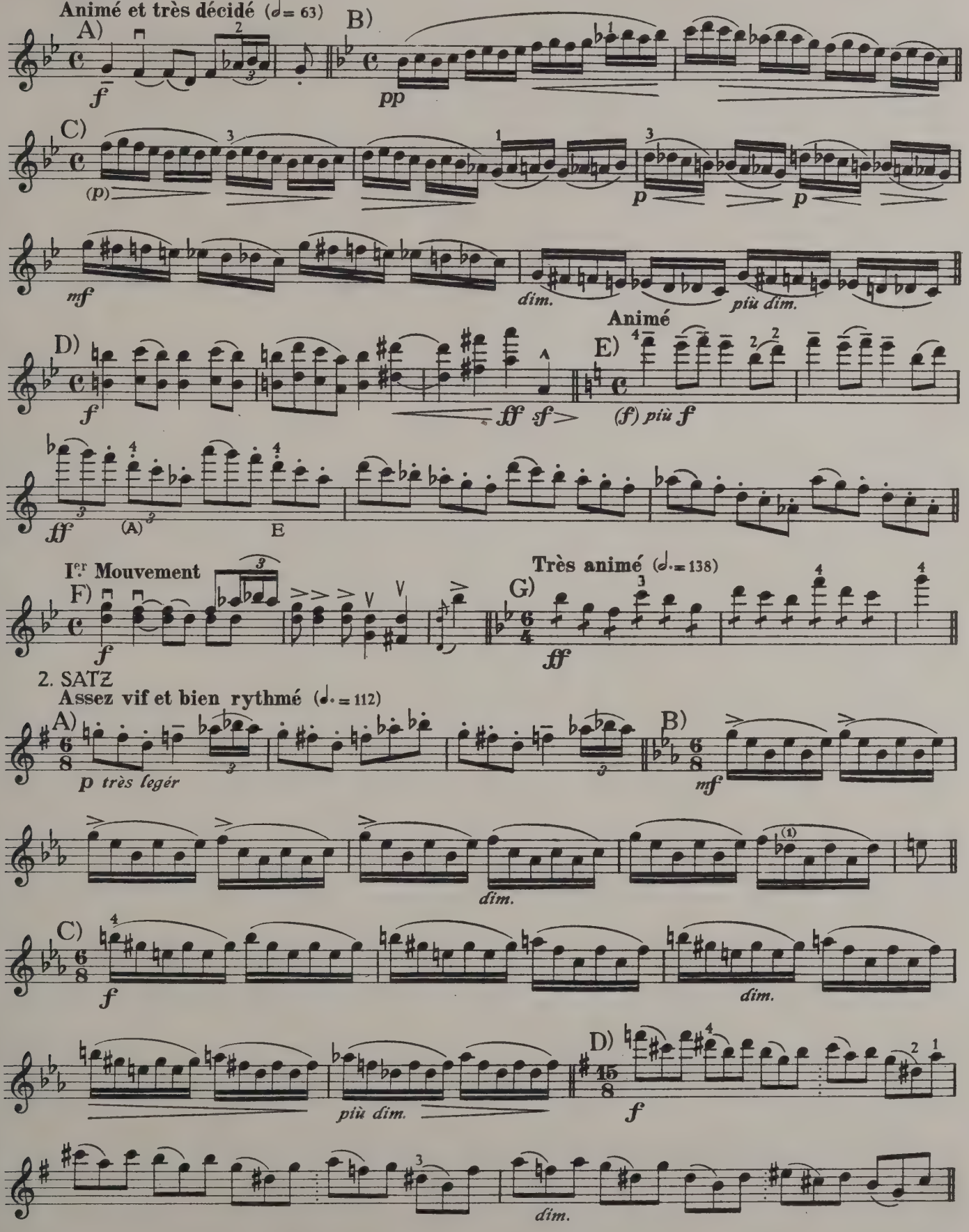
*) Originalverlag: Ed. Bote & G. Bock, Berlin


3. SATZ
Larghetto (♪= 52 – 56)
A) G.
mp
sempre molto espress.
poco
B) quasi un poco più mosso
f
C) Tempo primo
mf
fff
LETZTER SATZ
A) Allegro con grazia e con spirito (♩= 88 – 102)
G.
molto espress. sf
p
mf sempre grazioso
p
pp
(non cresc.)
sf
pp
Quasi adagio (♩= 66)
B)
ff marcato il tema
ffz
sempre ff
ben marcato il tema
simile
sempre ff
ffz
Più adagio (♩= 48)
rit.
fff
rit.
tr
sempre con tutta forza al fine

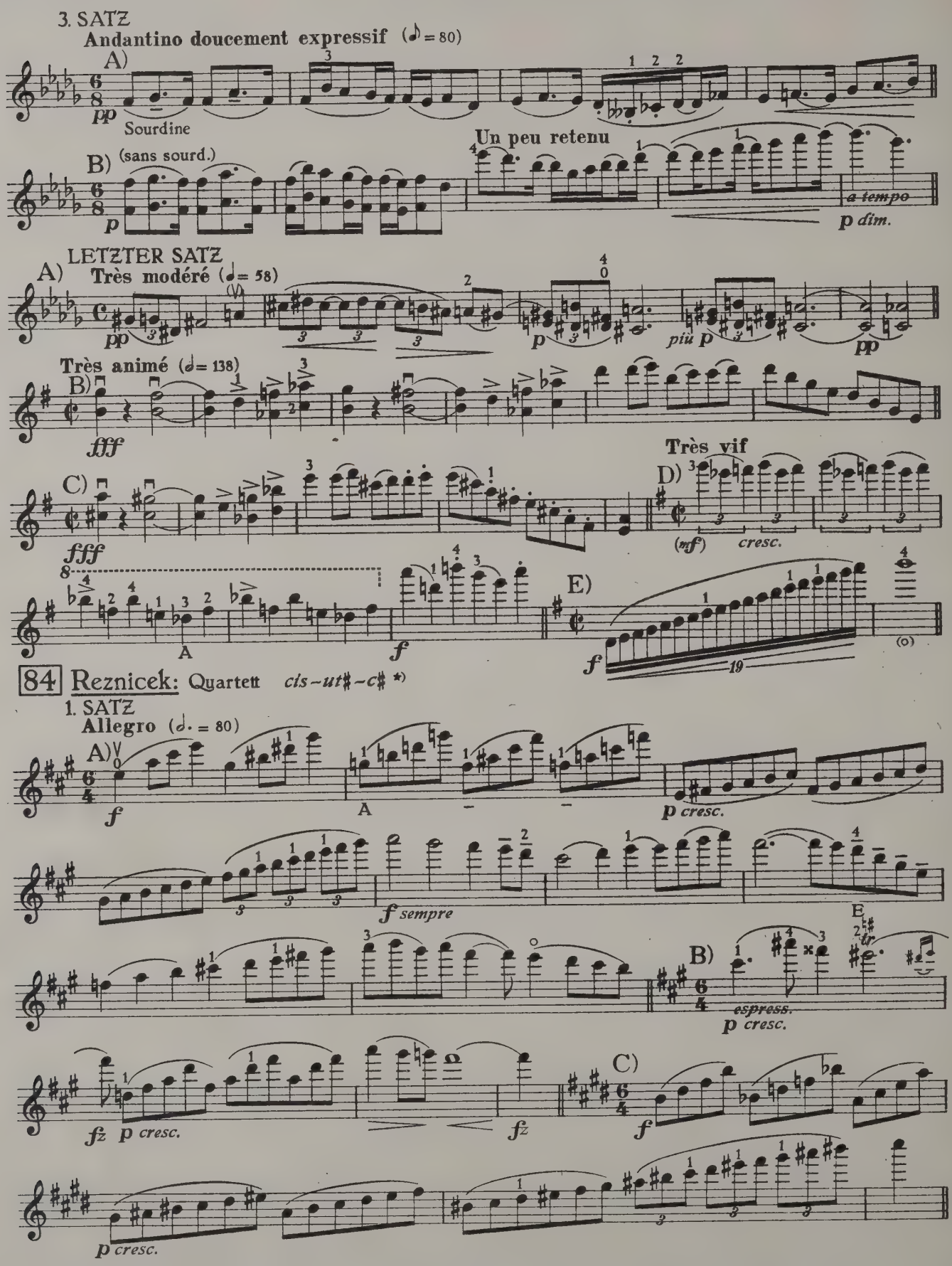
83 Debussy: Quartett No. 1 *g–sol–g* Op. 10 *)

1. SATZ

Animé et très décidé (♩= 63)

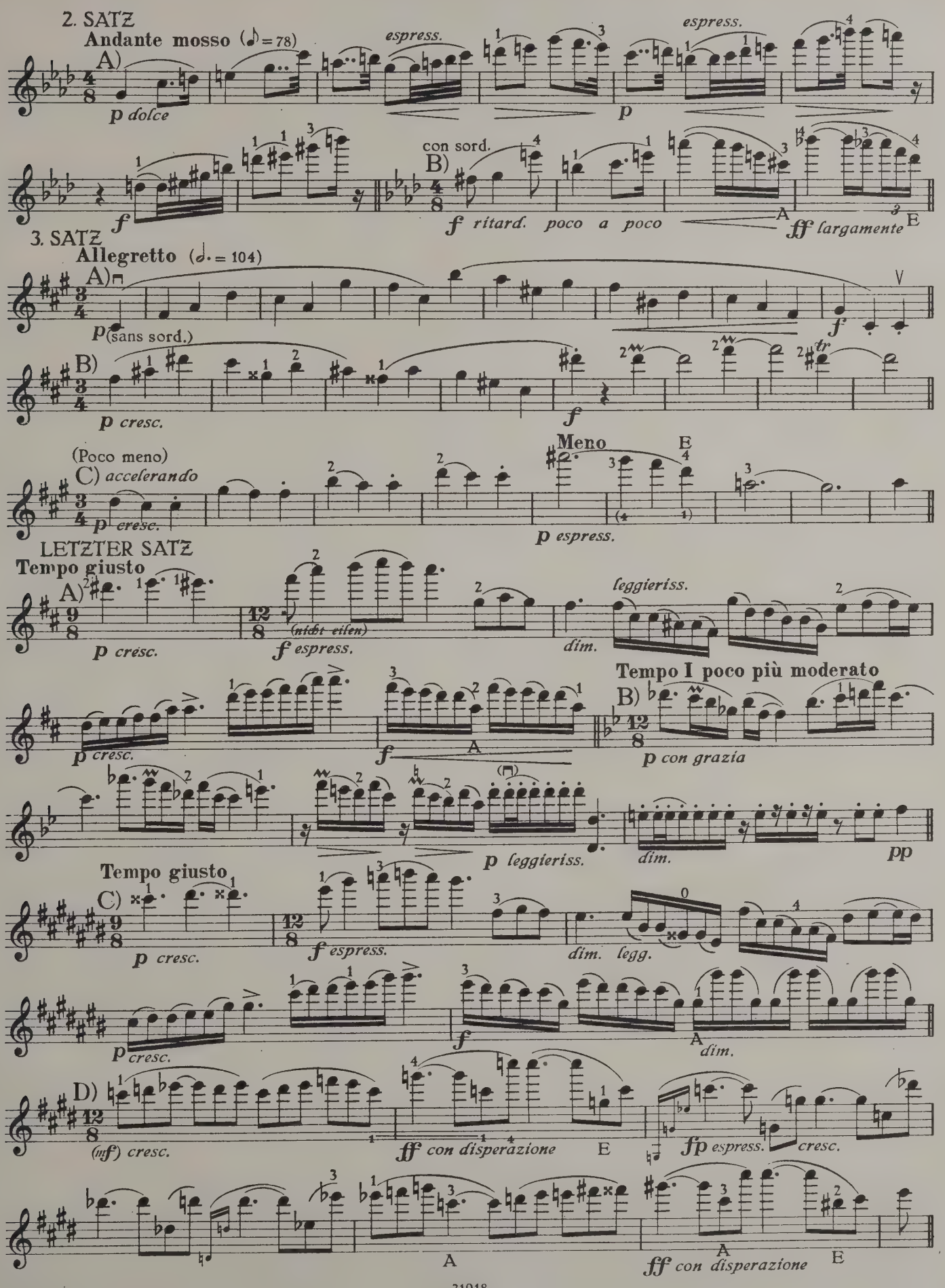


*) Originalverlag: A. Durand & Fils, Paris



84 Reznicek: Quartett *cis–ut♯–c♯* *)

*) Originalverlag: N. Simrock G. m. b. H., Berlin


2. SATZ
Andante mosso (♪ = 78)
A)
p dolce
espress.
p
espress.
f
con sord.
B)
f ritard. poco a poco
A
ff largamente
E
3. SATZ
Allegretto (♩. = 104)
A)
p (sans sord.)
f
B)
p cresc.
f
(Poco meno)
C) accelerando
p cresc.
Meno
E
p espress.
LETZTER SATZ
Tempo giusto
A)
p cresc.
f espress.
(nicht eilen)
dim.
leggieriss.
Tempo I poco più moderato
B)
p con grazia
p cresc.
f
A
p leggieriss.
dim.
pp
Tempo giusto
C)
p cresc.
f espress.
dim. legg.
p cresc.
f
A
dim.
D)
(mf) cresc.
ff con disperazione
E
fp espress.
cresc.
A
ff con disperazione
E

85 Klose: Quartett *Es–Mib–Eb* *)

1. SATZ

Moderato (♩. = 96)

A)

ff

G.....

B)

mf 4 *rit.* *a tempo*

G.....

un poco rit. *animato*

mp

f tempo primo *rit.* *a tempo*

Maestoso (♩. = 44)

C)

ff pizz. arco *un poco rit.* *a tempo*

sempre ff *f*

non rigido

ff *f un poco rit.* *ff a tempo* *poco rall.*

E

a tempo

p *meno p*

mp *mf*

f cresc. e sempre più appassionato

A

Allegretto appassionato (♩ = 100)

ff

E

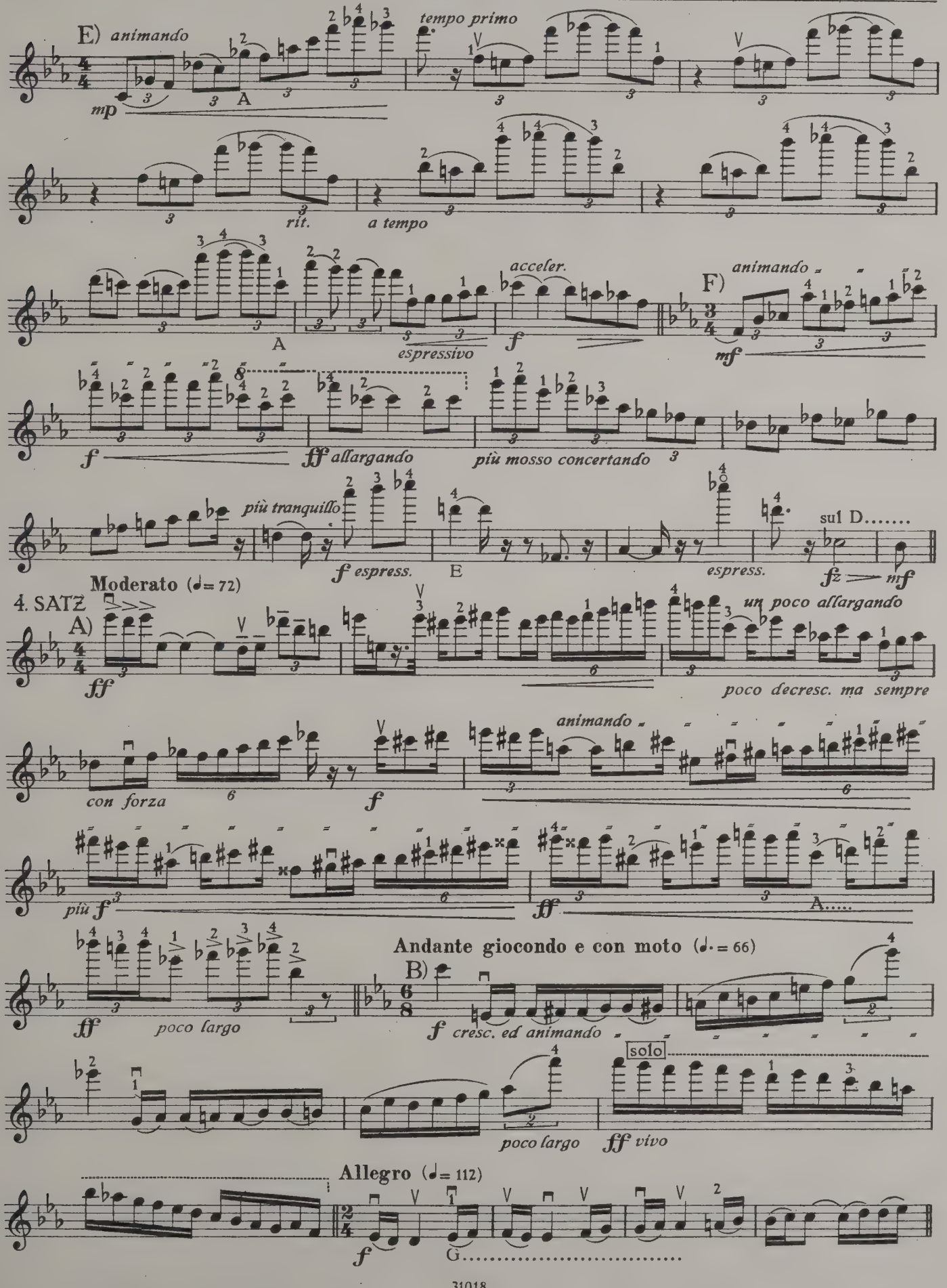
Tempo primo

D)

appassionato

f > *mf* *rit.*

*) Originalverlag: C. F. Peters, Leipzig


E) animando
mp
A
tempo primo
rit.
a tempo
acceler.
espressivo
F) animando
mf
f
ff allargando
più mosso concertando
più tranquillo
f espress.
E
espress.
sul D.....
fz
mf
Moderato (♩= 72)
4. SATZ
A)
ff
un poco allargando
poco decresc. ma sempre
con forza
animando
più f
A.....
Andante giocondo e con moto (♩. = 66)
B)
poco largo
f cresc. ed animando
solo
poco largo
ff vivo
Allegro (♩= 112)
G.....

86 Glasunow: 5 NOVELLETTEN Quartett Op. 15 *)

I ALLA SPAGNUOLA

Allegretto (♩. = 80)

A)

f

Trio (♩ = ♩.)

B)

pp

A

Tempo I

C)

p *f*

II ORIENTALE

Allegro con brio (♩. = 152)

solo

p leggiero

IV VALSE

Giocoso (♩. = 80)

A)

mf poco a poco accel. e cresc. *f*

Scherzando

B)

f *p*

V ALL' UNGHERESE

Allegretto (♩ = 116)

A)

p

B)

f

C)

ff

fp

D)

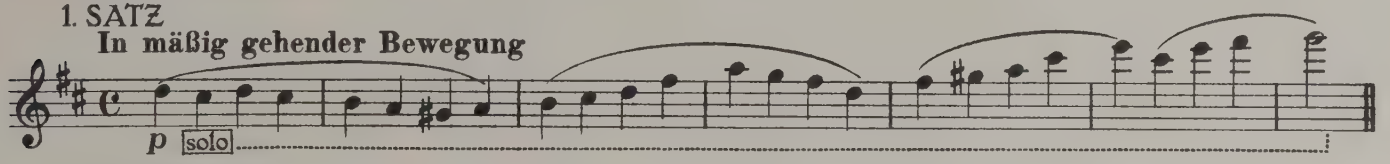
pp

*) Originalverlag: M. P. Belaieff, Leipzig

87 Pfitzner: Quartett *D–Re–D* Op. 13 *)

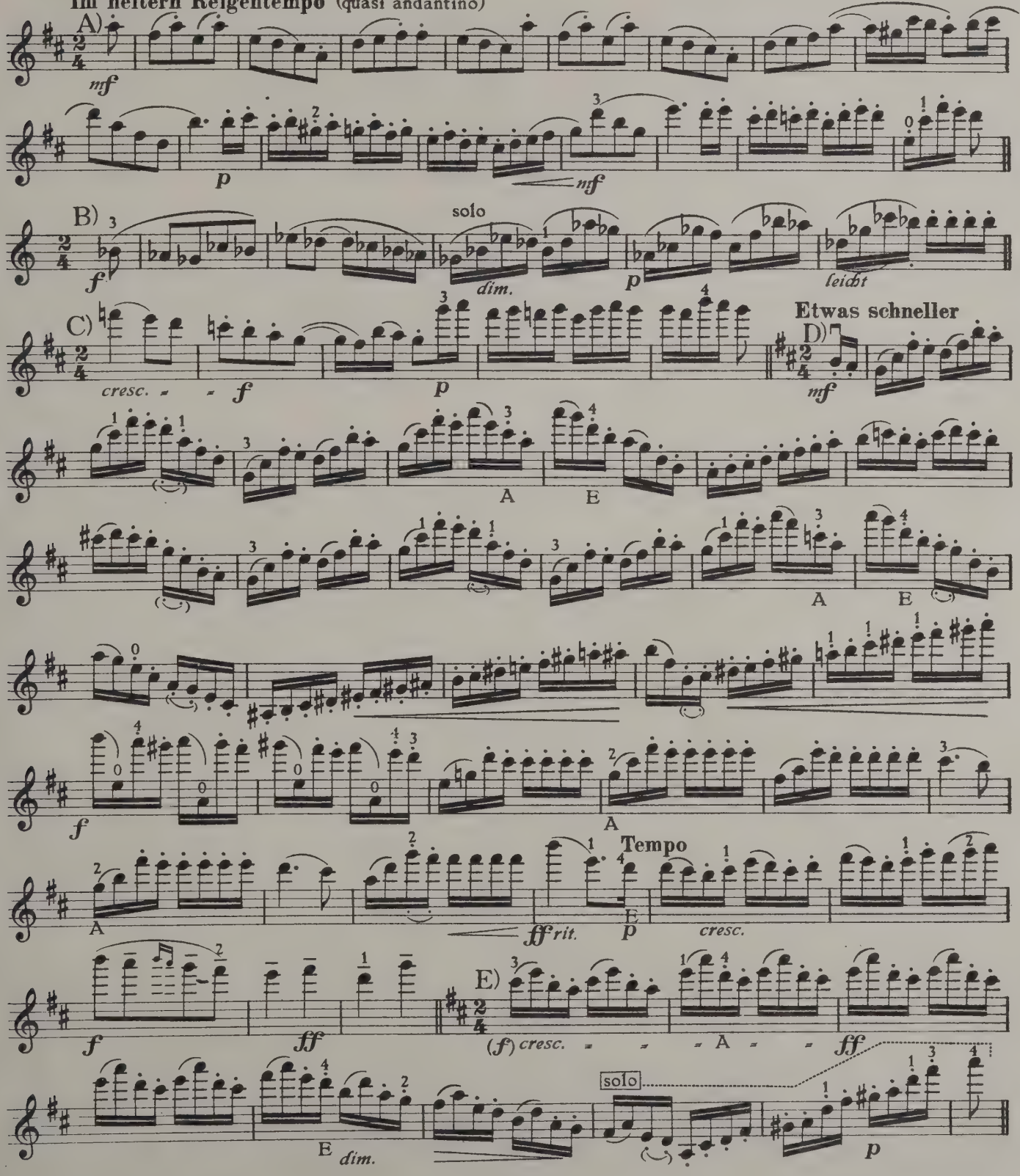
1. SATZ

In mäßig gehender Bewegung



LETZTER SATZ (Rondo)

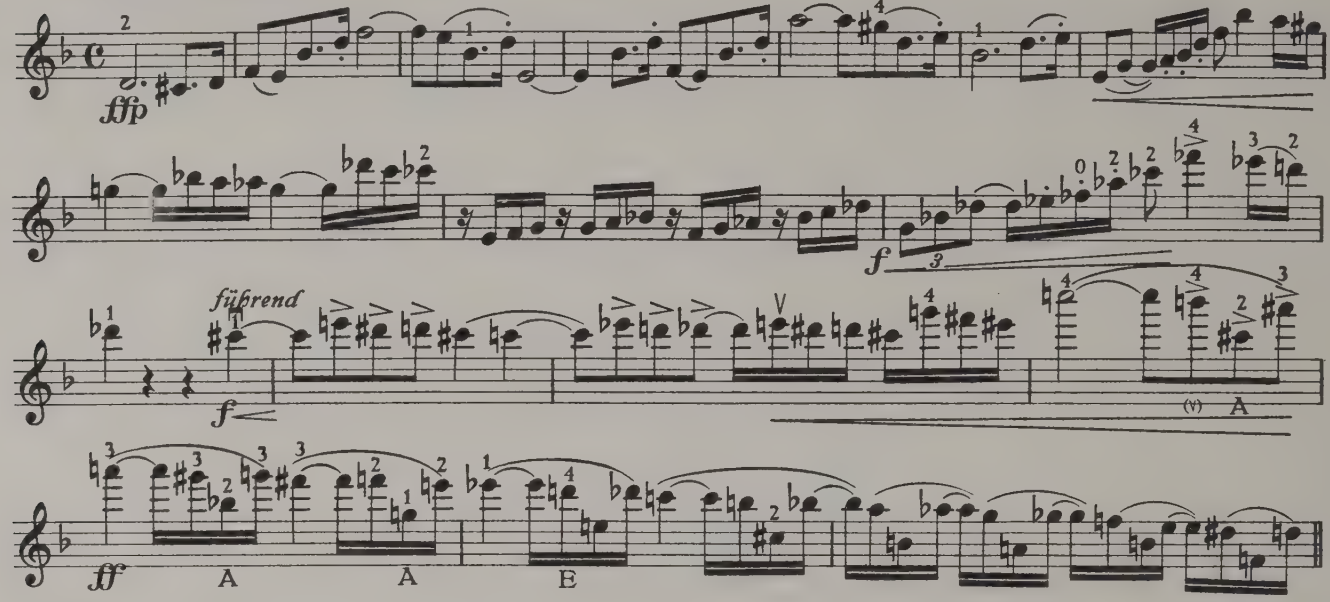
Im heitern Reigentempo (quasi andantino)



*) Originalverlag: M. Brockhaus, Leipzig

88 Schönberg: Quartett *d–re–d* Op. 7 *)

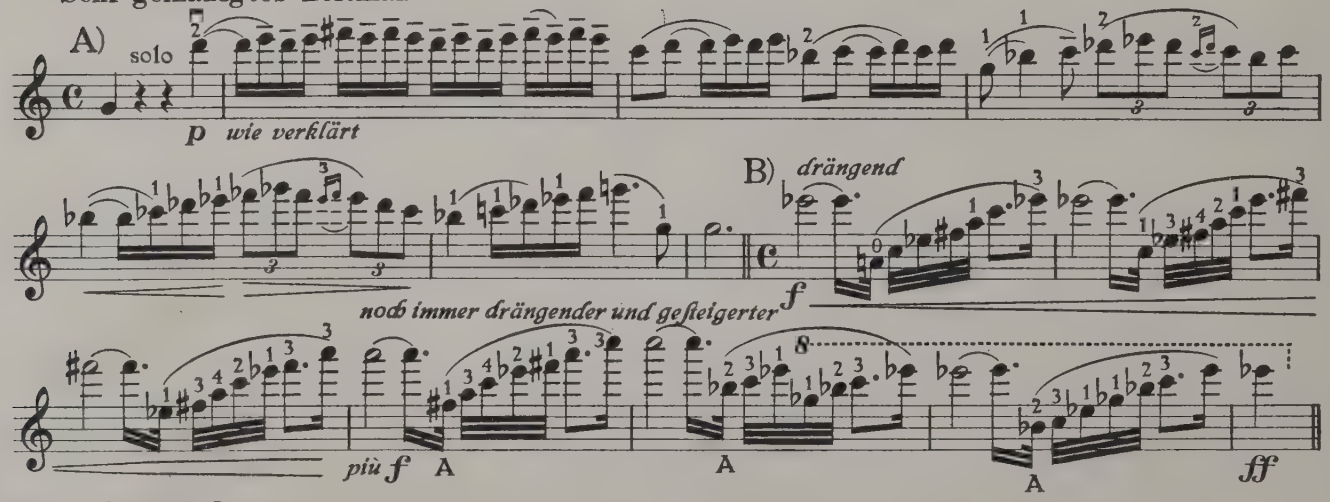
Nicht zu rasch



89 Kreisler: Quartett *a–la–a* **)

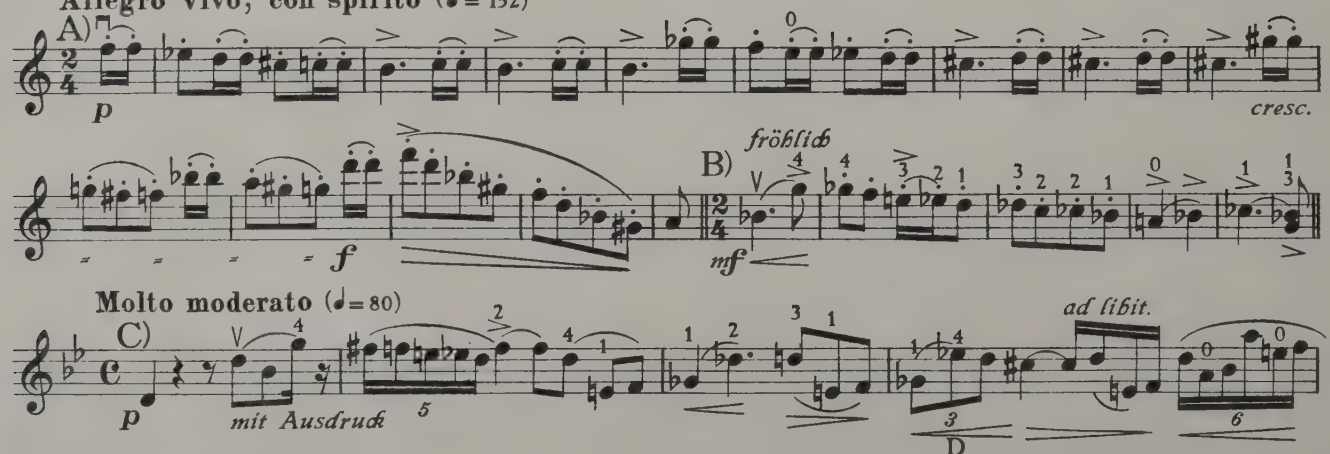
No. 1 FANTASIA

Sehr gemäßigtes Zeitmaß



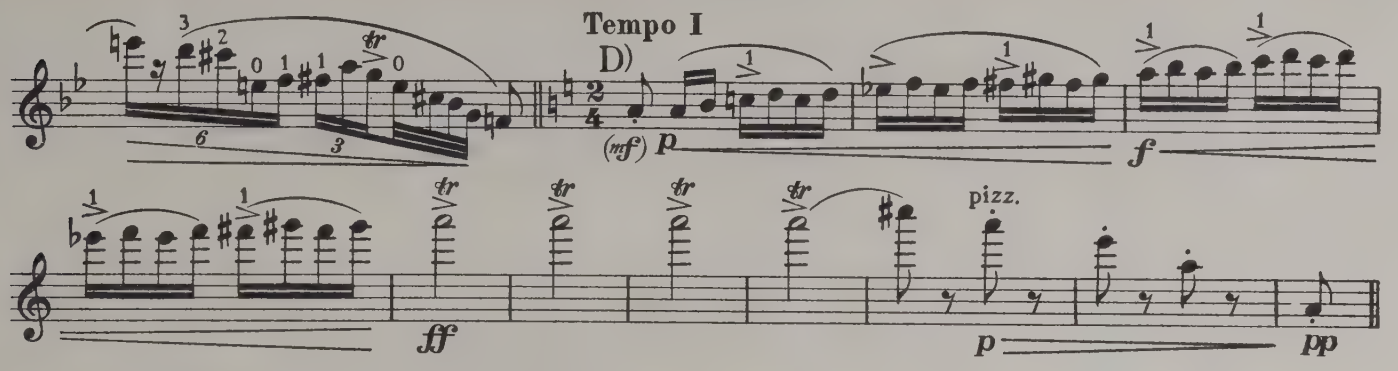
No. 2 SCHERZO

Allegro vivo, con spirito (♩ = 152)



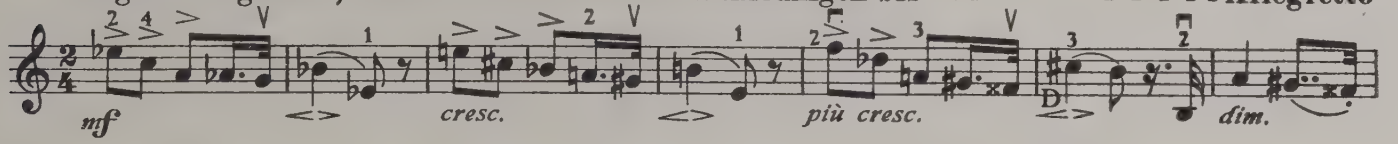
*) Originalverlag: Dreililien, Berlin

**) Originalverlag: B. Schott's Söhne, Mainz



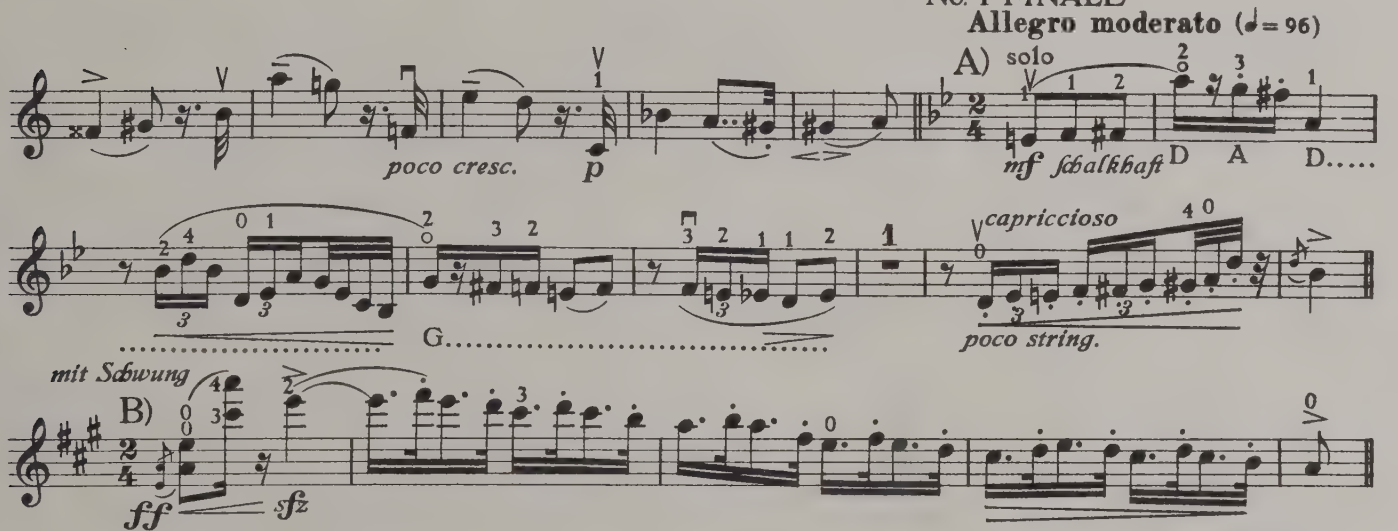
No. 3 EINLEITUNG UND ROMANZE

Langsam beginnen, nach und nach etwas beschleunigen bis - - - - - - - - - - - - Allegretto

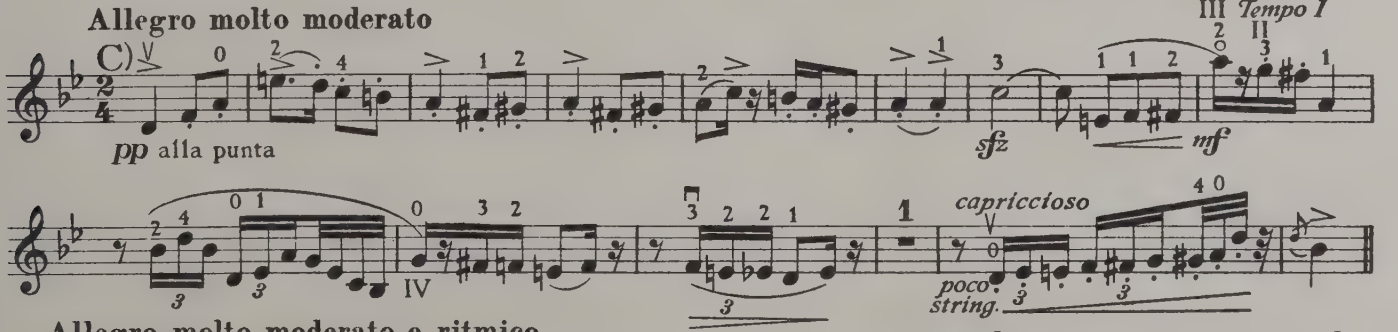


No. 4 FINALE

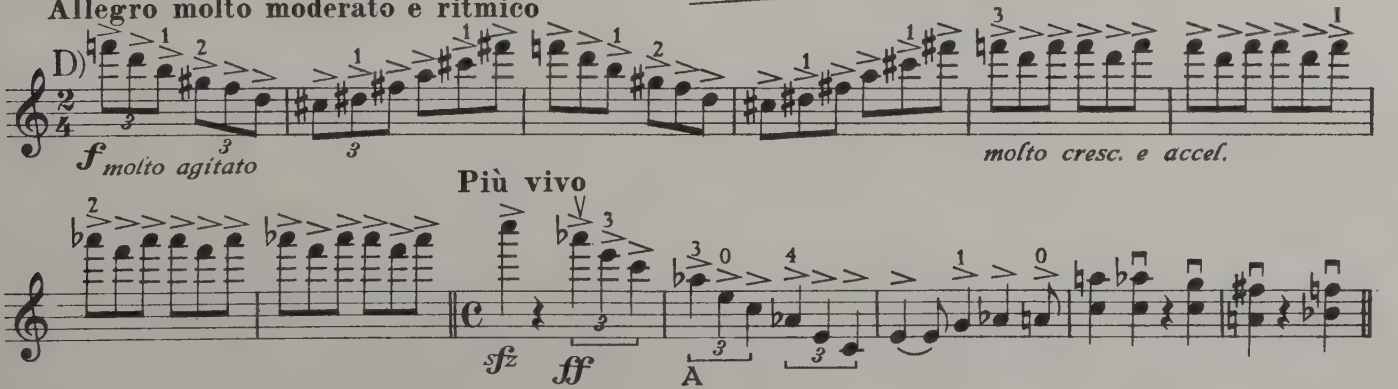
Allegro moderato (♩= 96)



Allegro molto moderato



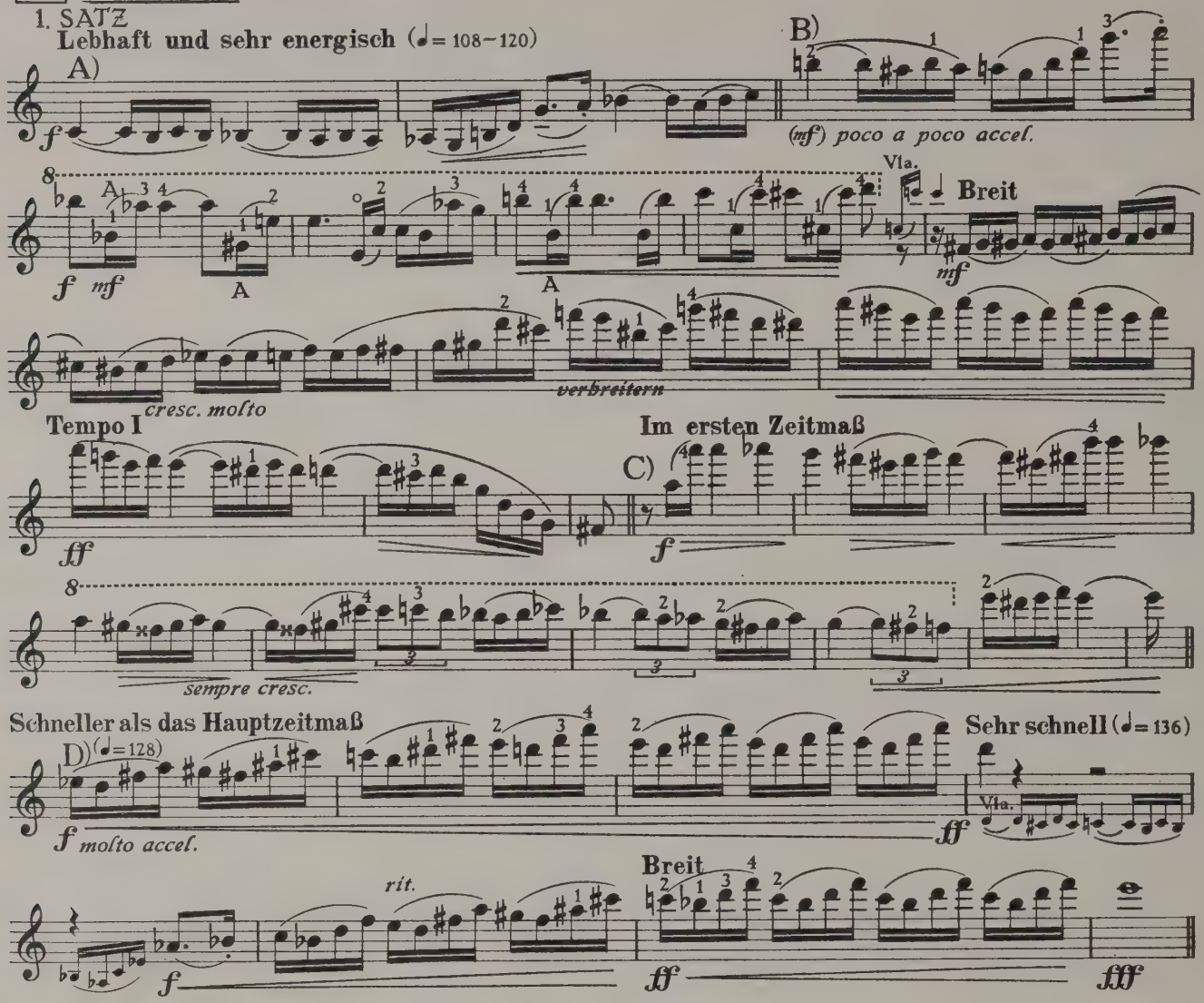
Allegro molto moderato e ritmico



90 Hindemith: Quartett C–Ut–C Op. 16 *)

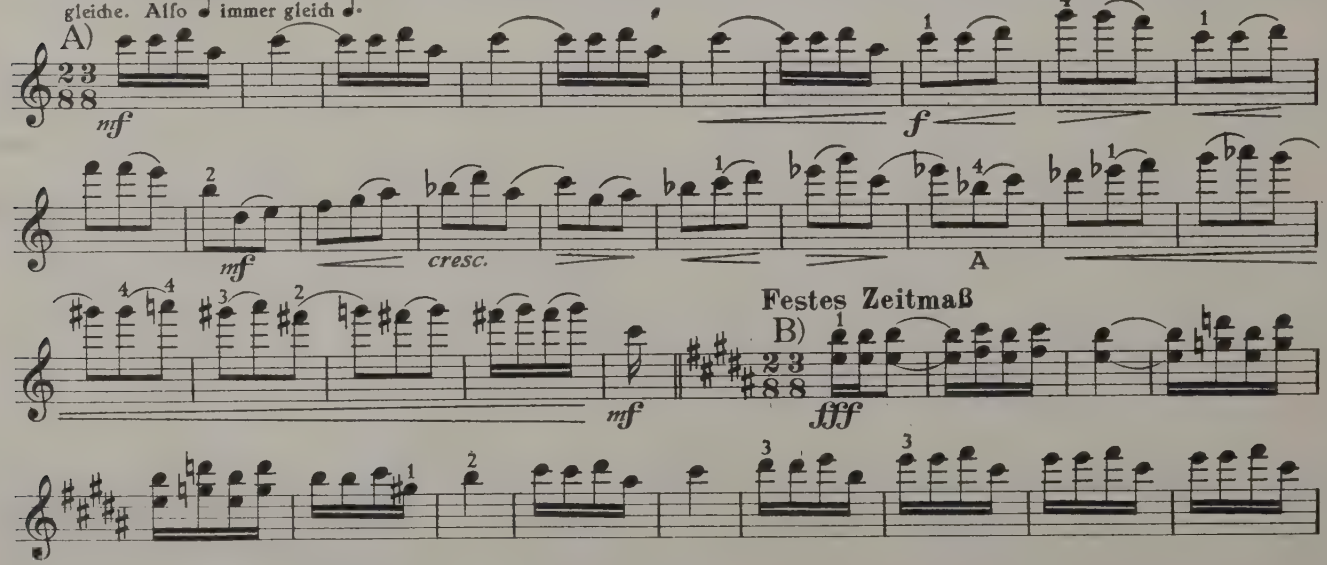
1. SATZ

Lebhaft und sehr energisch (♩= 108–120)

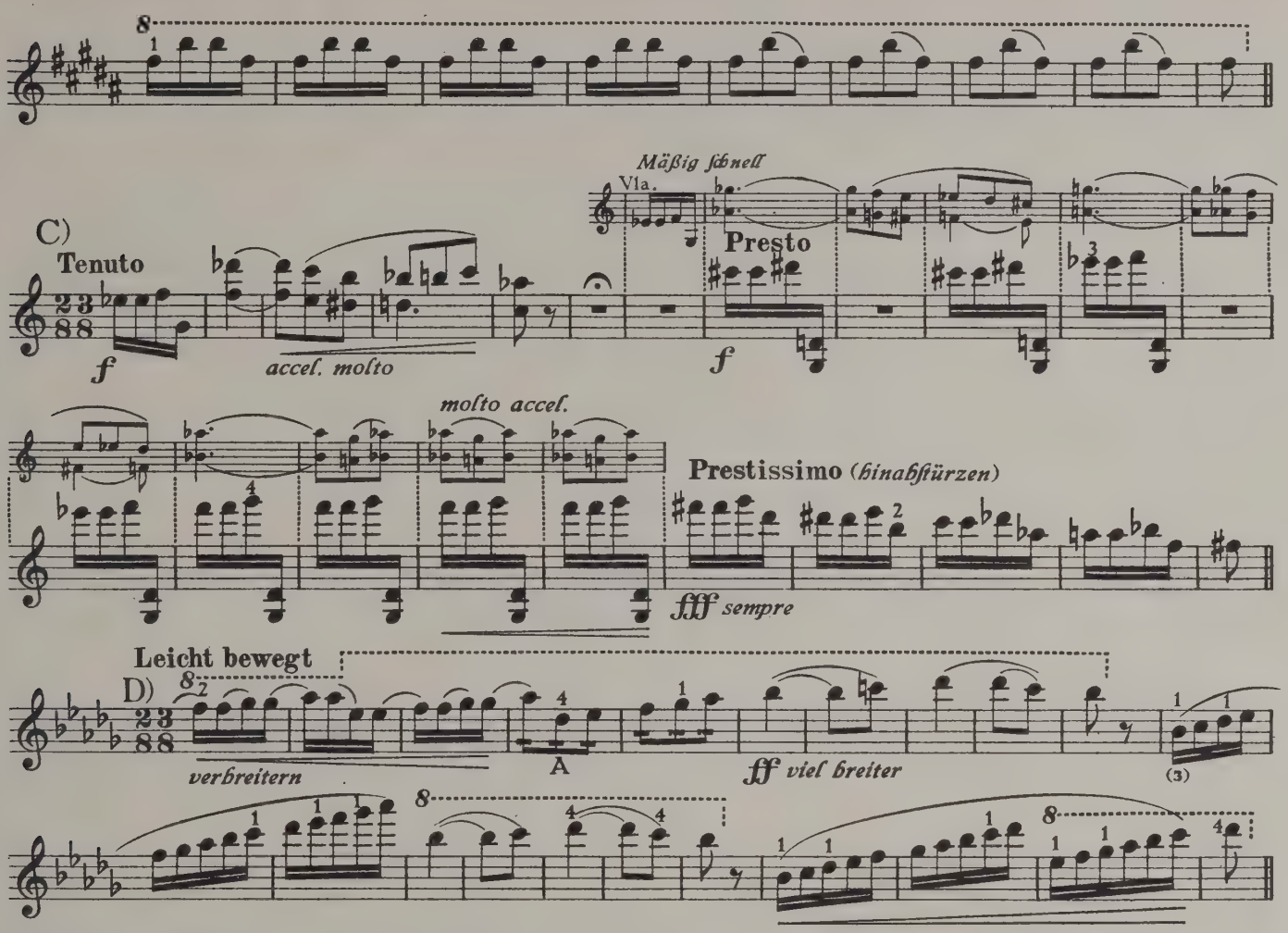


FINALE

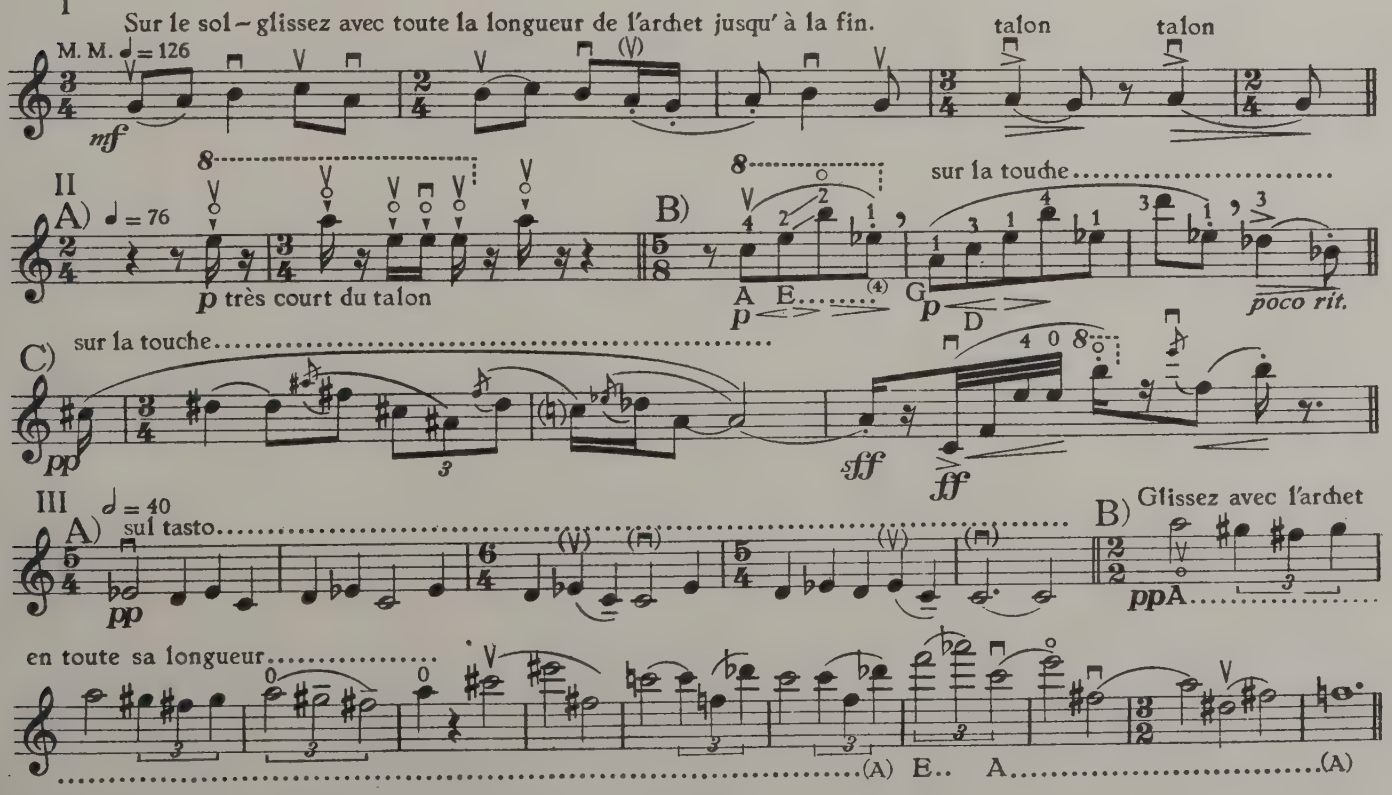
Äußerst lebhaft (Ganze Takte M. M. 128–136) Das Zeitmaß der ganzen Takte ist ohne Rücksicht auf die Taktvorschrift stets das gleiche. Also 𝅗𝅥 immer gleich 𝅗𝅥.



*) Originalverlag: B. Schott's Söhne, Mainz



91 Strawinsky: Trois pièces pour quatuor à cordes *)



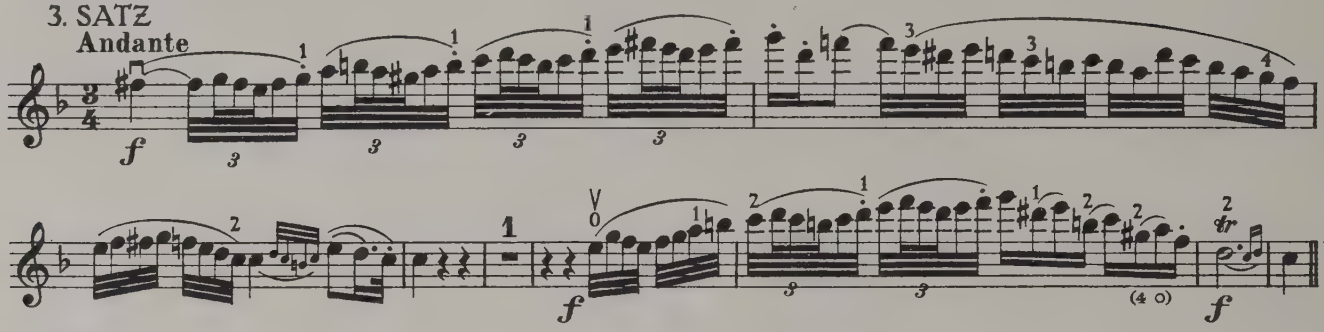
*) Originalverlag: Russischer Musikverlag G. m. b. H., Berlin 31018

IV

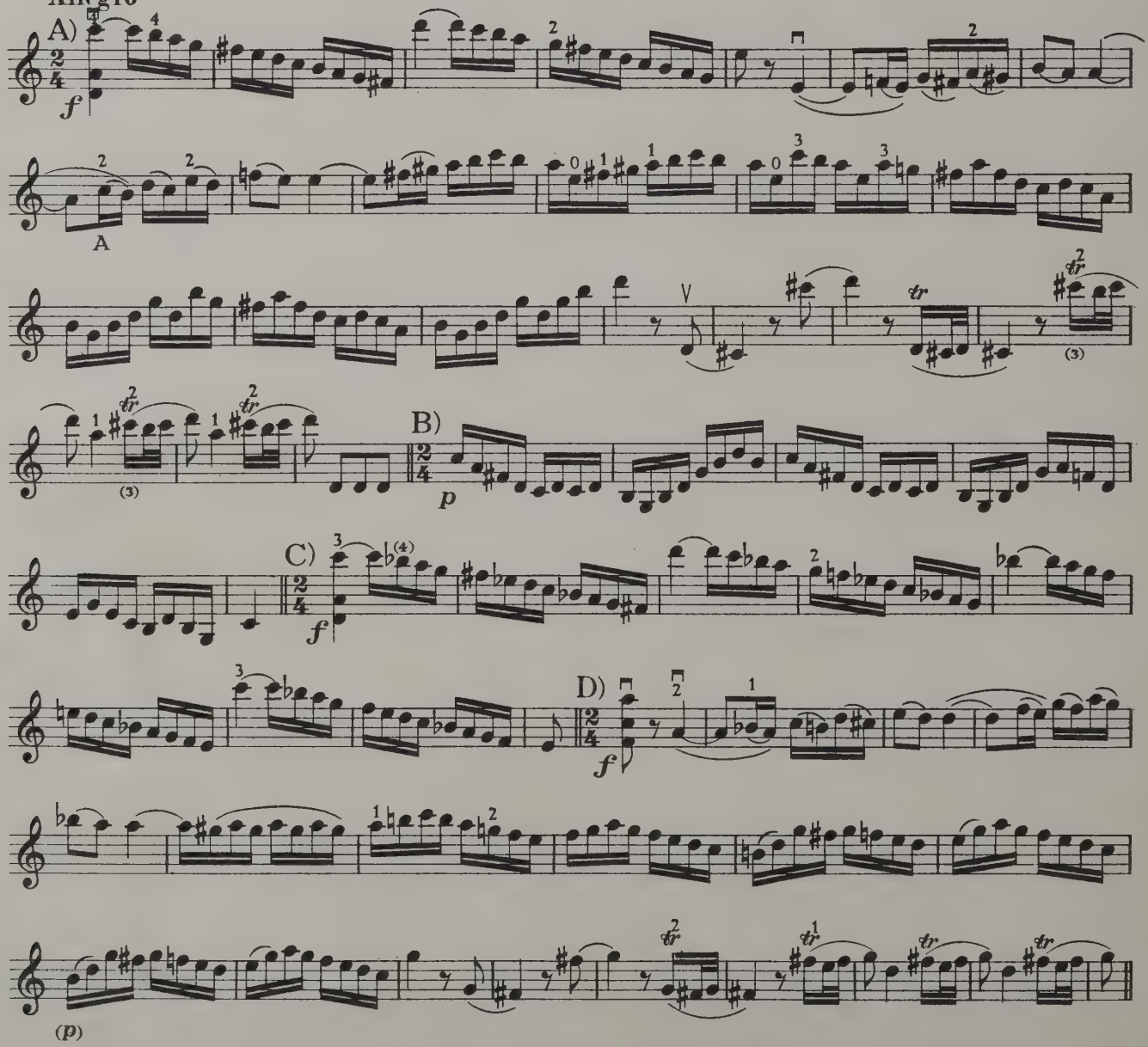
QUINTETTE

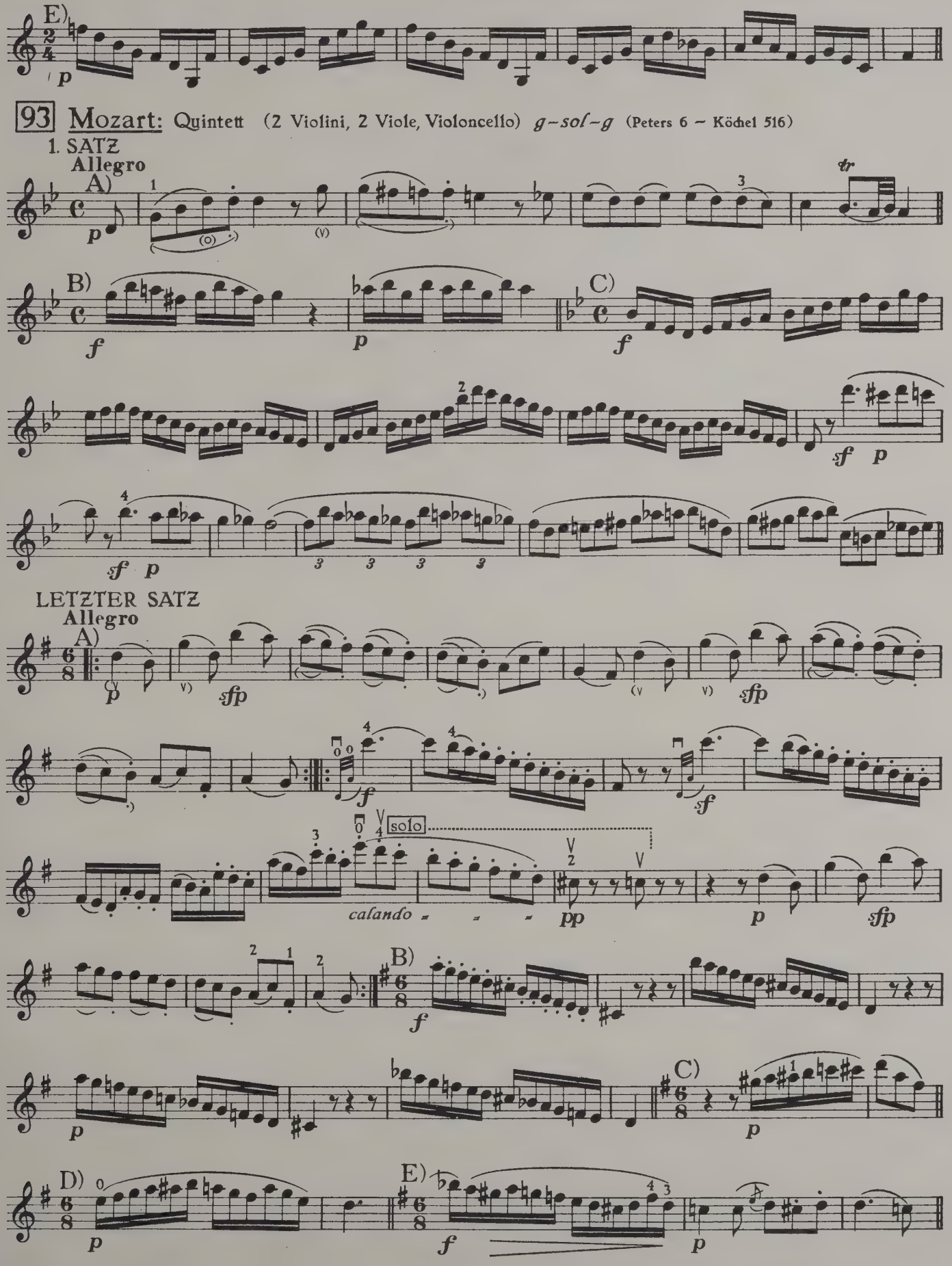
92 Mozart: Quintett (2 Violini, 2 Viole, Violoncello) *C–Ut–C* (Peters 5 – Köchel 515)

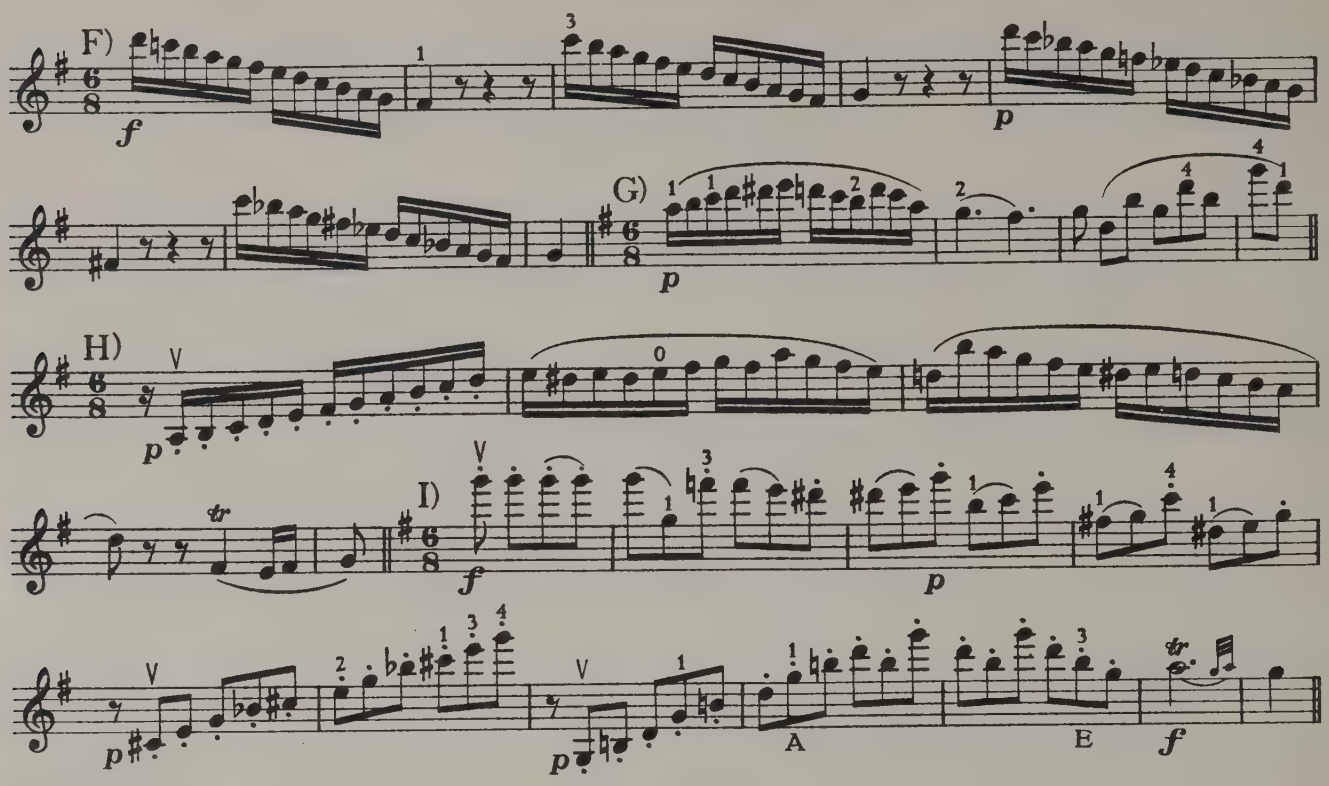
3. SATZ
Andante



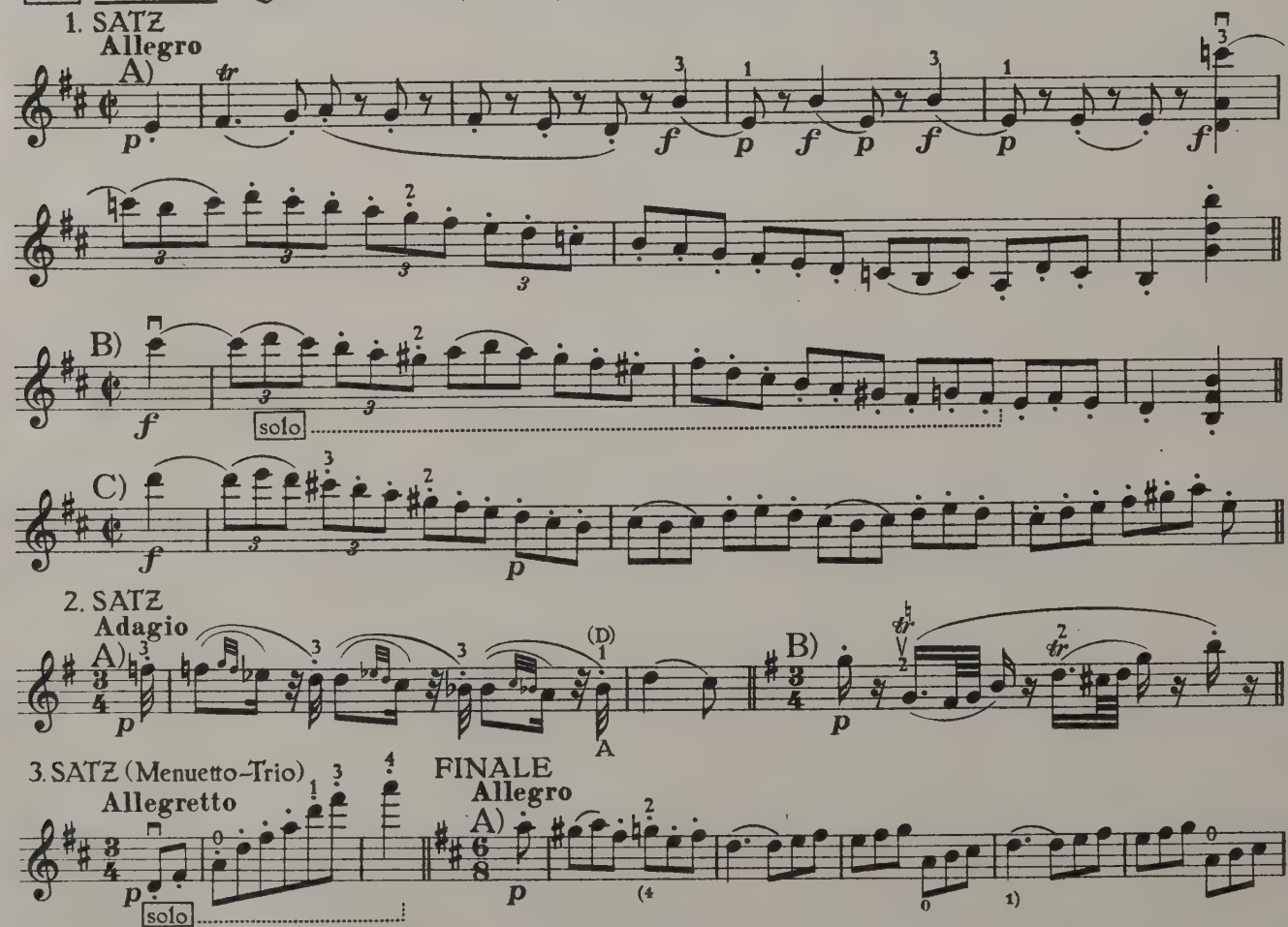
LETZTER SATZ
Allegro

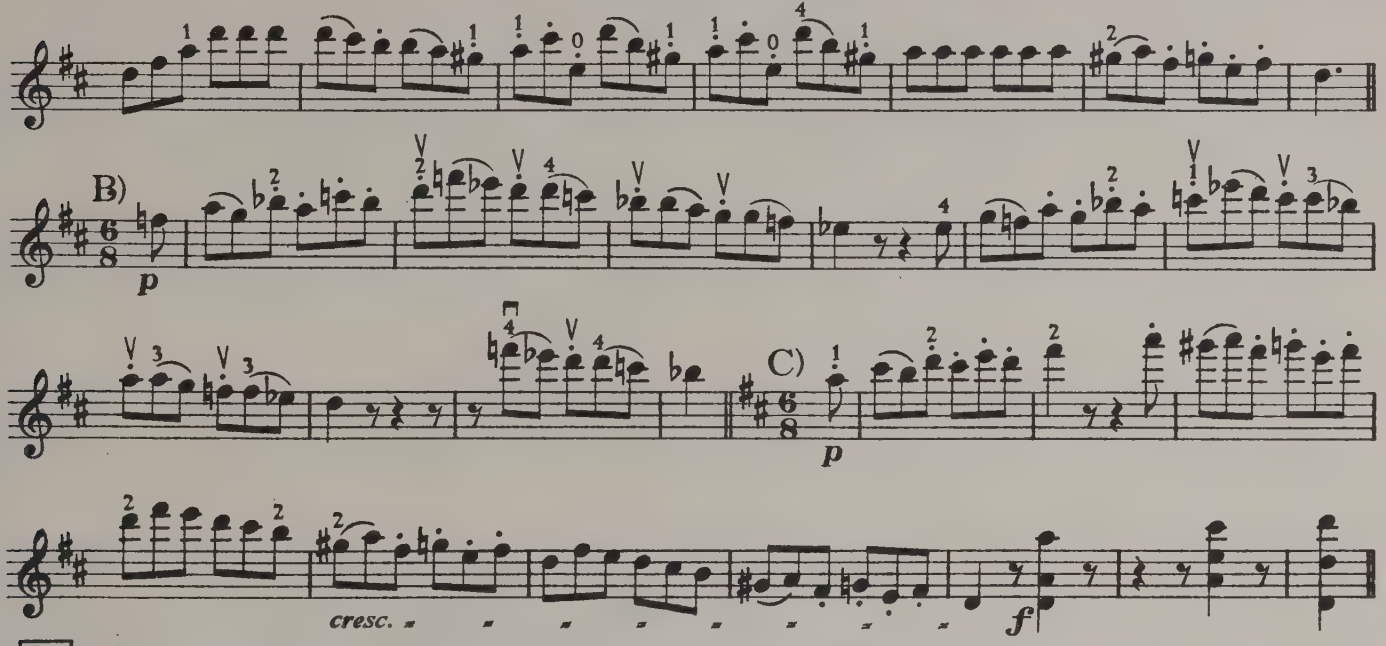



E)
p
93 Mozart: Quintett (2 Violini, 2 Viole, Violoncello) g–sol–g (Peters 6 – Köchel 516)
1. SATZ
Allegro
A)
p
B)
f
p
C)
f
sf p
sf p
LETZTER SATZ
Allegro
A)
p
sfp
sfp
f
sf
solo
calando
pp
p
sfp
B)
f
p
C)
p
D)
p
E)
f
p



94 Mozart: Quintett (2 Violini, 2 Viole, Violoncello) *D–Re–D* (Peters 7 – Köchel 593)

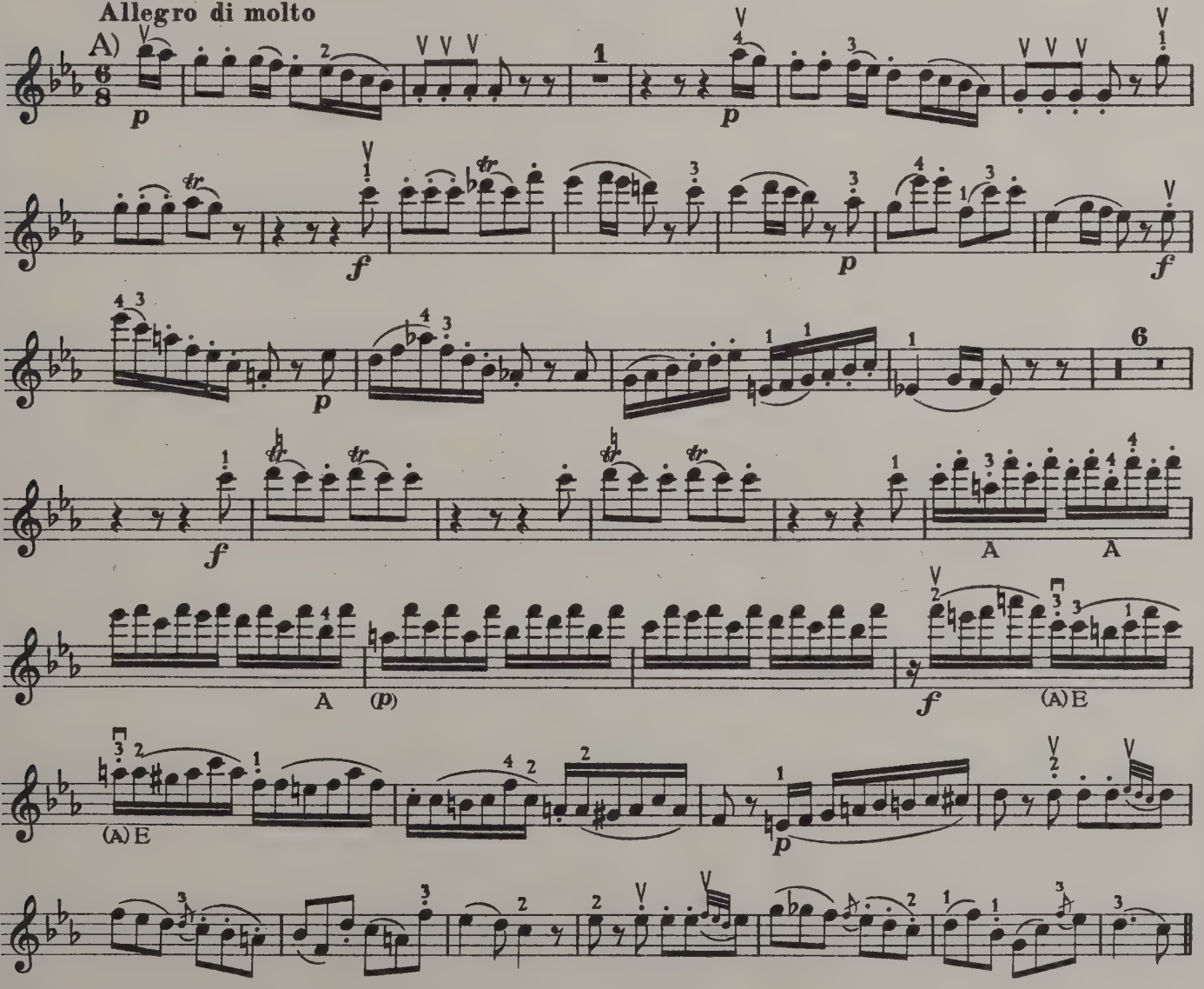


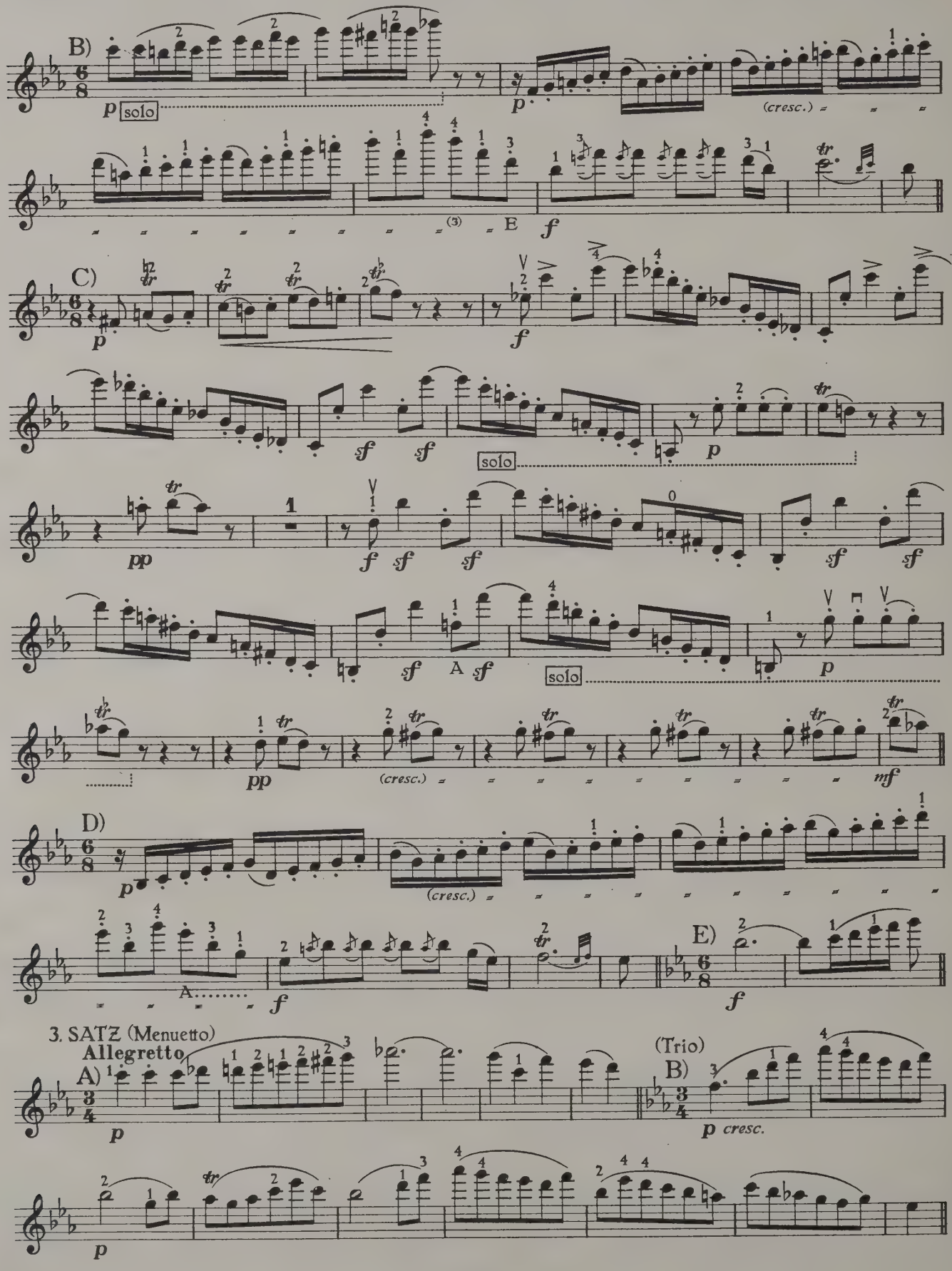


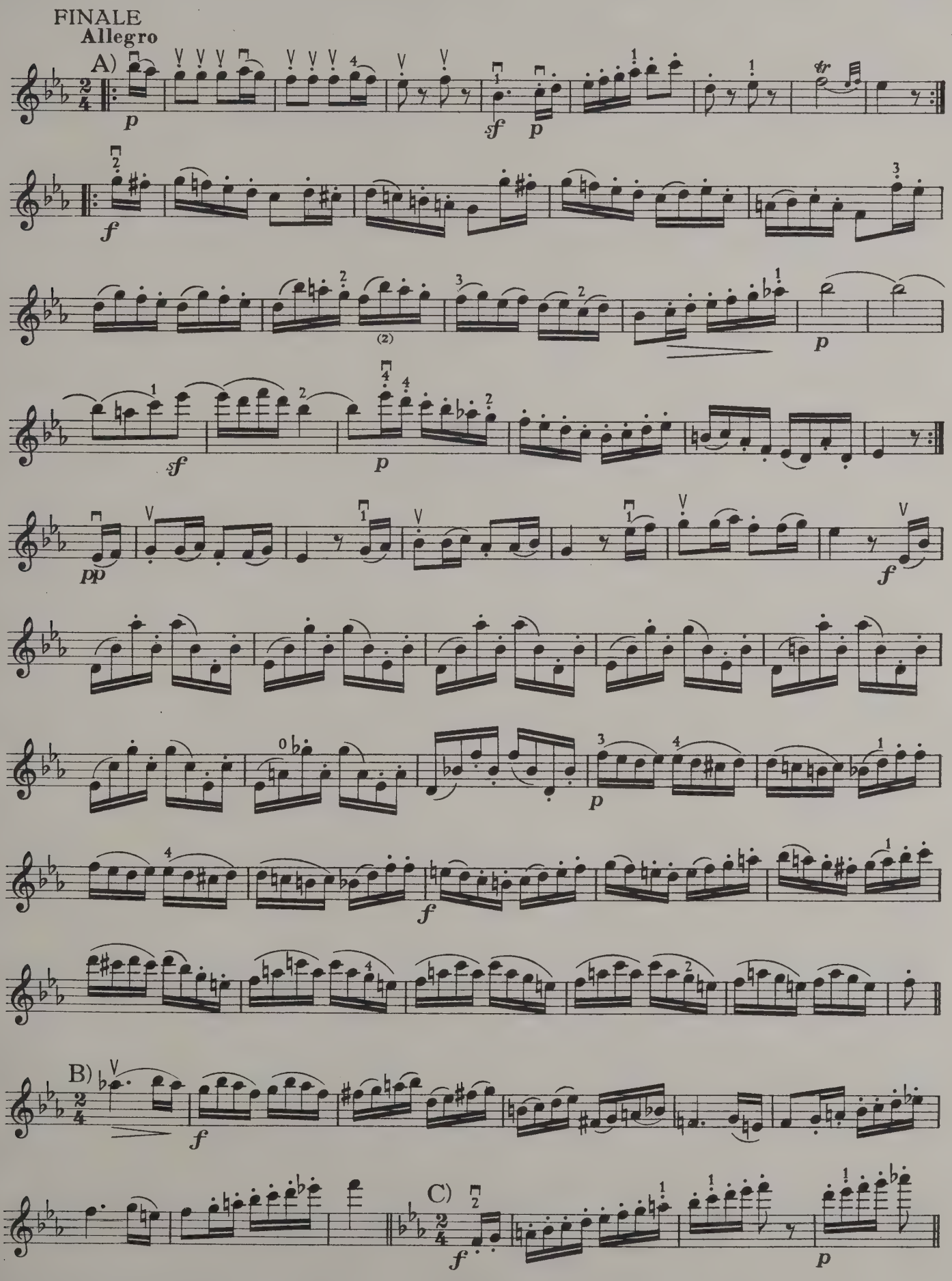
95 Mozart: Quintett (2 Violini, 2 Viole, Violoncello) *Es–Mib–Eb* (Peters 8 – Köchel 614)

1. SATZ

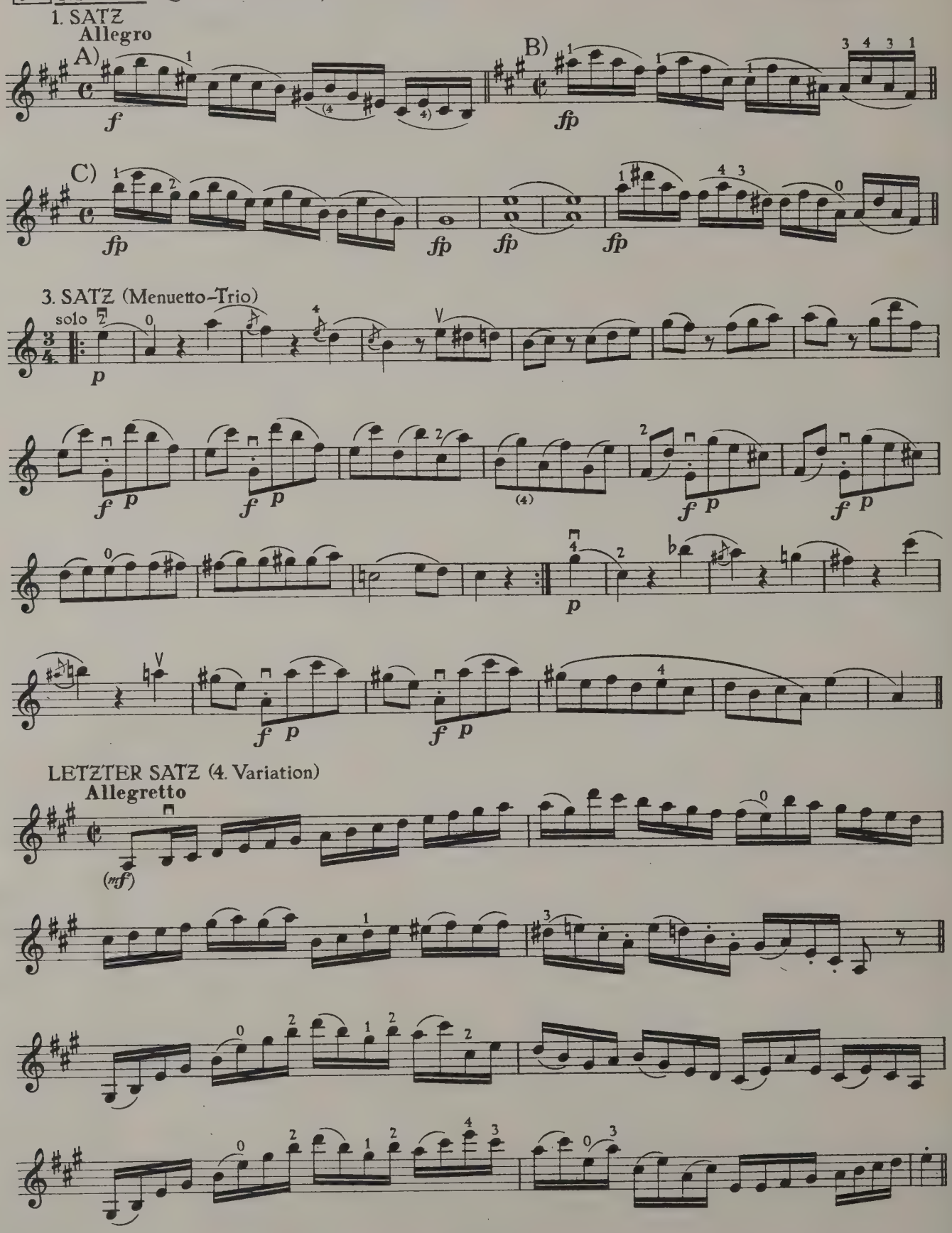
Allegro di molto




B)
p solo
p
(cresc.)
(3)
E
f
C)
p
f
sf sf
solo
p
pp
f sf sf
sf sf
sf A sf
solo
p
pp
(cresc.)
mf
D)
p
(cresc.)
A.....
f
E)
f
3. SATZ (Menuetto)
Allegretto
A)
p
(Trio)
B)
p cresc.
p


FINALE
Allegro
A)
B)
C)

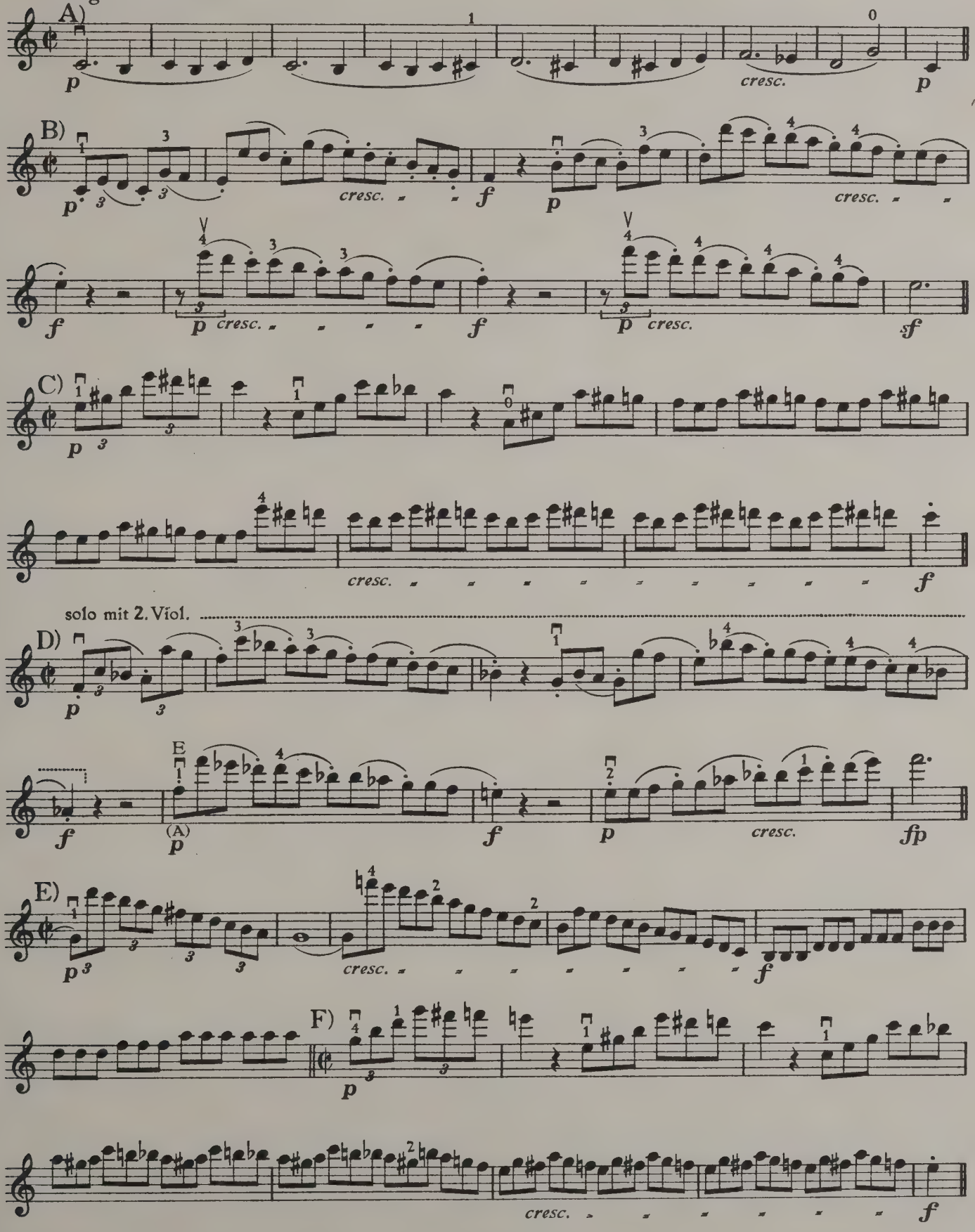
96 Mozart: Quintett (Clarinetto, Violino o 2 Violini, Viola, Violoncello) *A–La–A* (Peters 9 – Köchel 581)

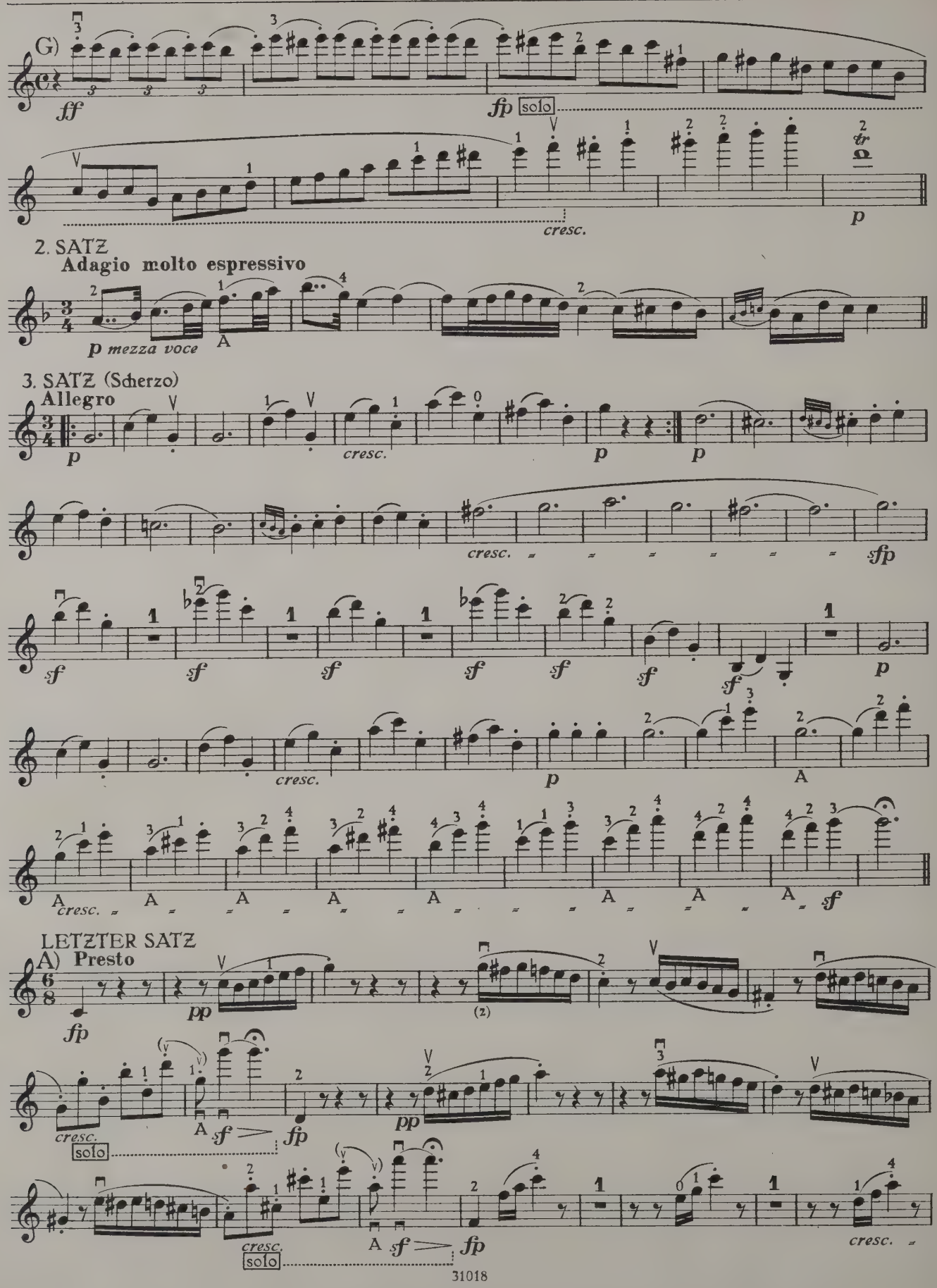


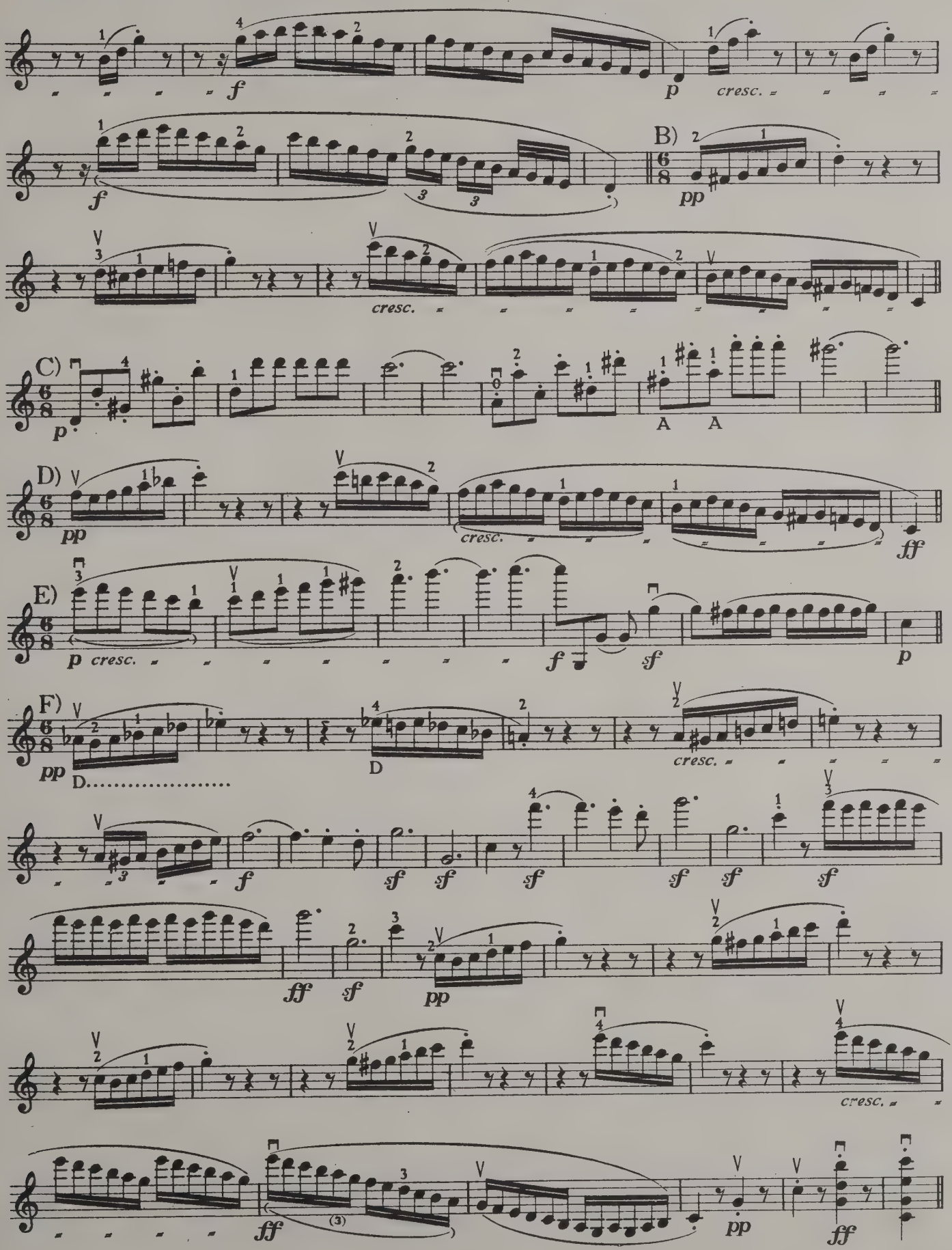
97 Beethoven: Quintett (2 Violini, 2 Viole, Violoncello) *C–Ut–C* Op. 29

1. SATZ

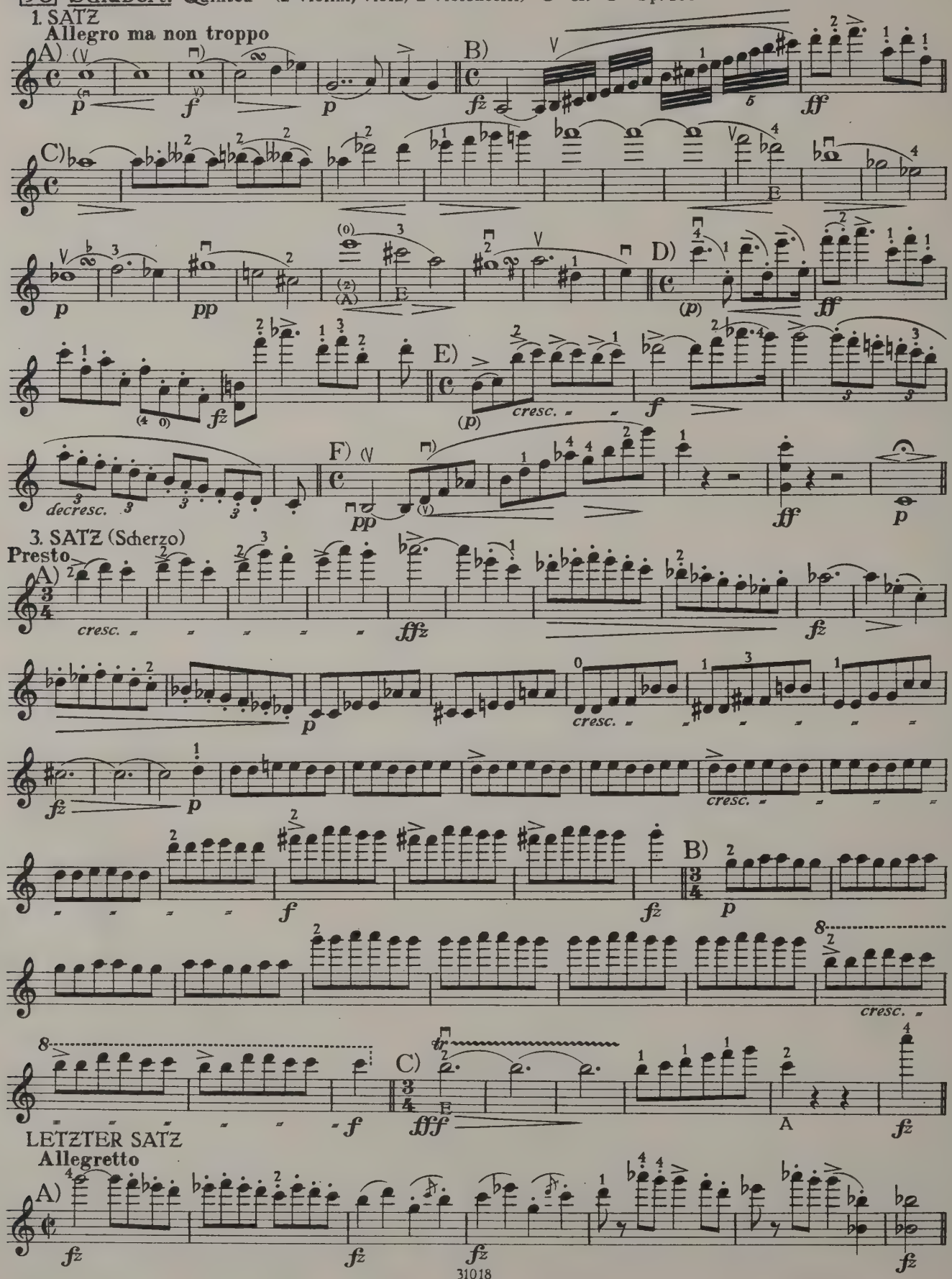
Allegro moderato

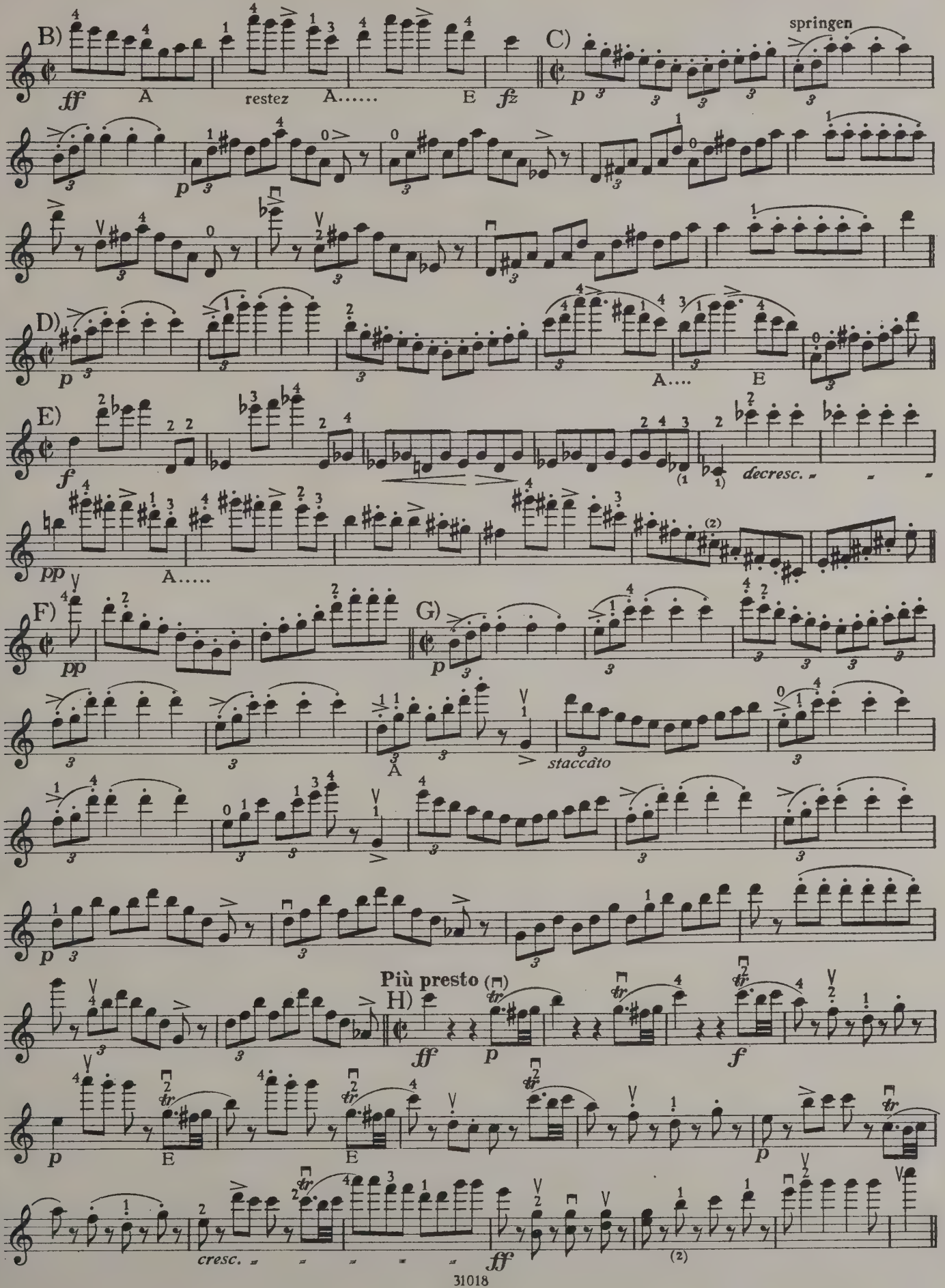



G)
ff
fp
solo
cresc.
p
2. SATZ
Adagio molto espressivo
p mezza voce
3. SATZ (Scherzo)
Allegro
p
cresc.
p
p
cresc.
sfp
sf
sf
sf
sf
sf
sf
p
cresc.
p
A
cresc.
A
A
A
A
A
A
A
A
sf
LETZTER SATZ
A) Presto
fp
pp
(z)
cresc.
solo
A
sf
fp
pp
cresc.
solo
A
sf
fp
cresc.

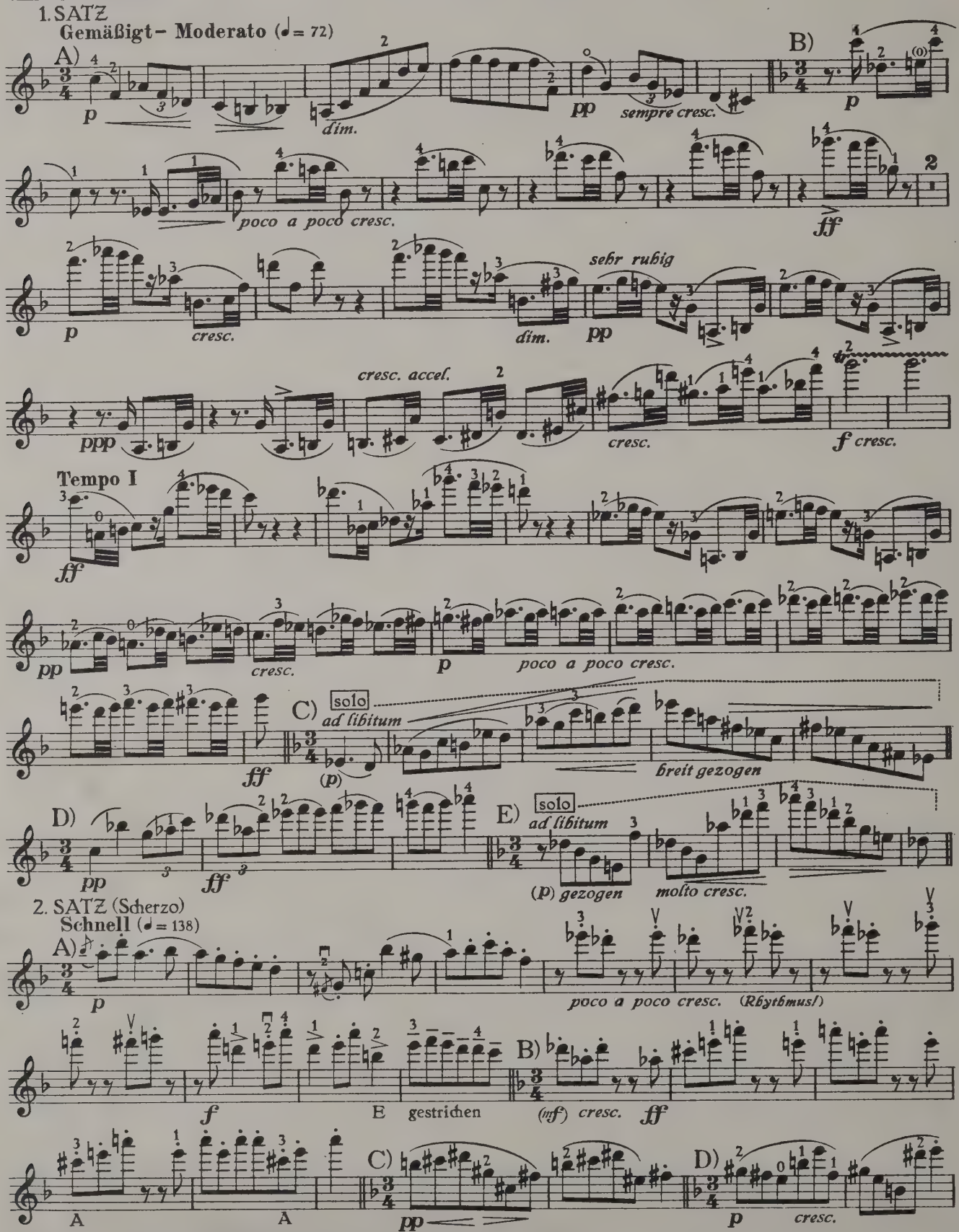

f
p
cresc.
B)
pp
f
cresc.
C)
p
A A
D)
pp
cresc.
ff
E)
p cresc.
f
sf
p
F)
pp
D.....
D
cresc.
f
sf
sf
sf
sf
sf
sf
ff
sf
pp
cresc.
ff
(3)
pp
ff

98 Schubert: Quintett (2 Violini, Viola, 2 Violoncelli) *C–Ut–C* Op. 163

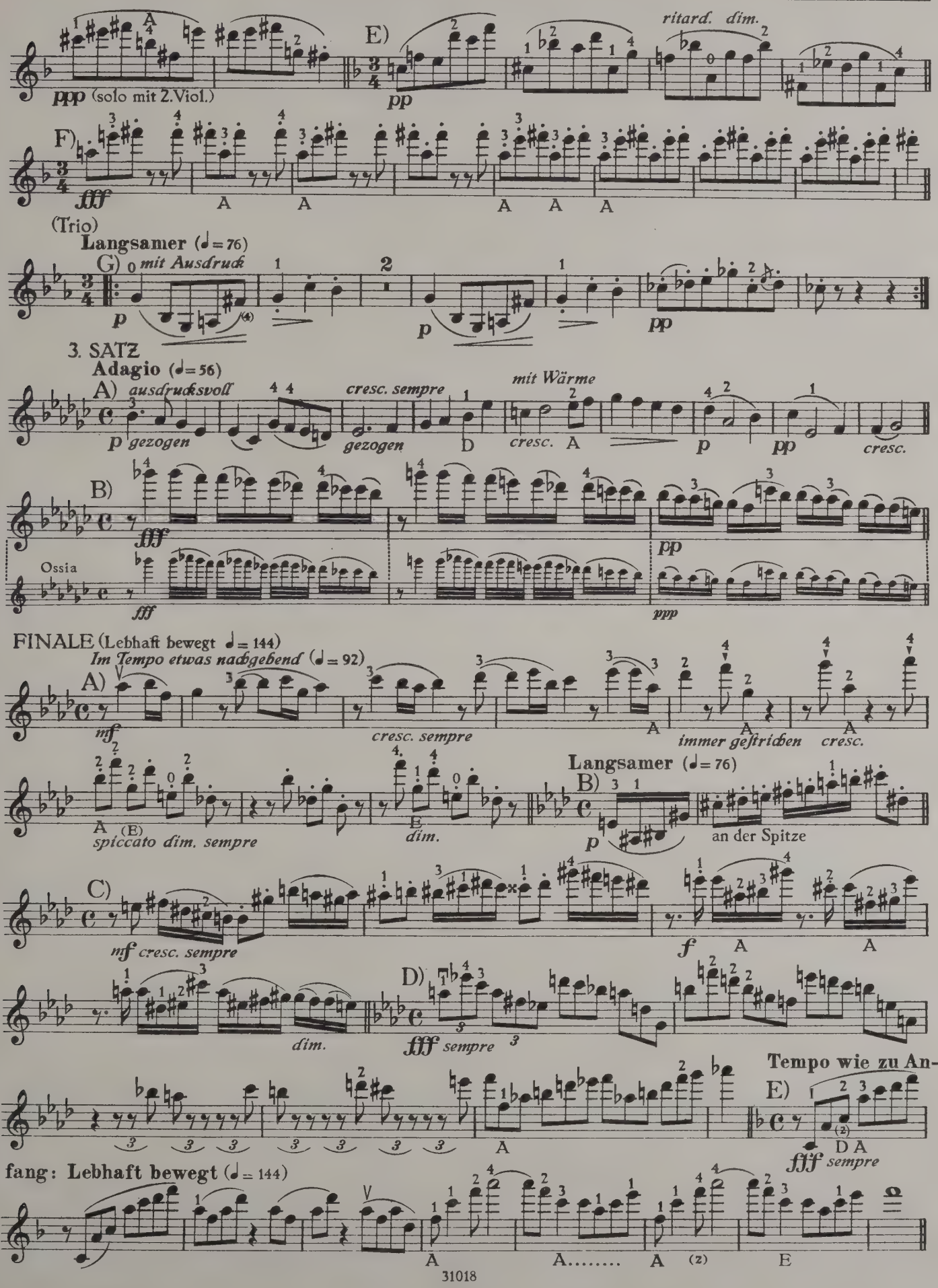



B)
ff
A
restez
A.....
E
fz
C)
springen
p
D)
p
A....
E
E)
f
decresc.
pp
A.....
F)
pp
G)
p
A
staccato
Più presto
H)
ff
p
f
p
E
E
p
cresc.
ff
(2)

99 Bruckner: Quintett (2 Violini, 2 Viole, Violoncello) *F–Fa–F* *)



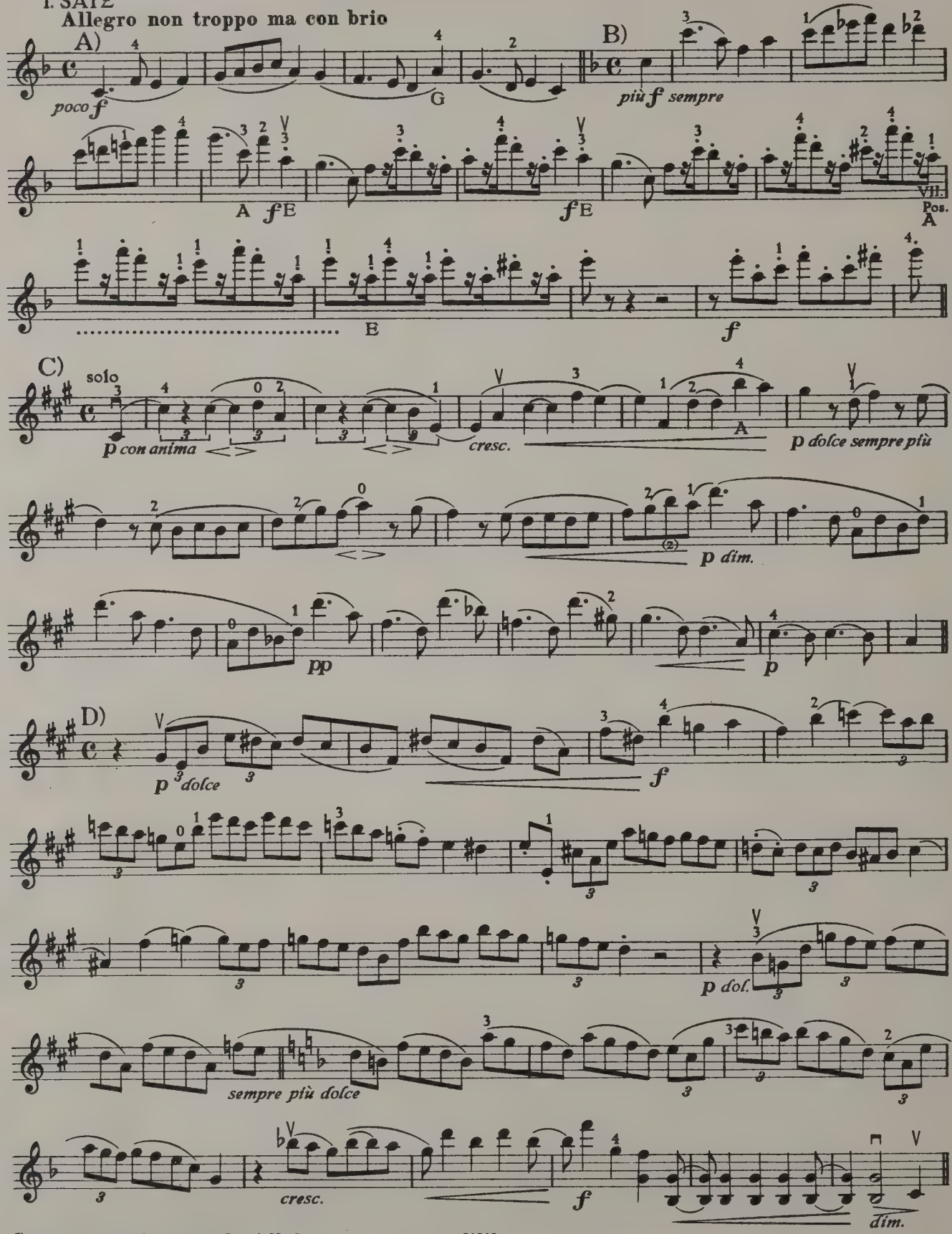
*) Originalverlag: Universal–Edition, A.-G., Wien


ppp (solo mit 2. Viol.)
E)
pp
ritard. dim.
F)
fff
(Trio)
Langsamer (♩= 76)
G)
mit Ausdruck
p
pp
3. SATZ
Adagio (♩= 56)
A)
ausdrucksvoll
p gezogen
cresc. sempre
gezogen
mit Wärme
cresc.
B)
fff
Ossia
pp
ppp
FINALE (Lebhaft bewegt ♩= 144)
Im Tempo etwas nachgebend (♩= 92)
mf
cresc. sempre
immer gestrichen
cresc.
spiccato dim. sempre
dim.
Langsamer (♩= 76)
an der Spitze
nf cresc. sempre
f
dim.
fff sempre
Tempo wie zu An-
fang: Lebhaft bewegt (♩= 144)
fff sempre

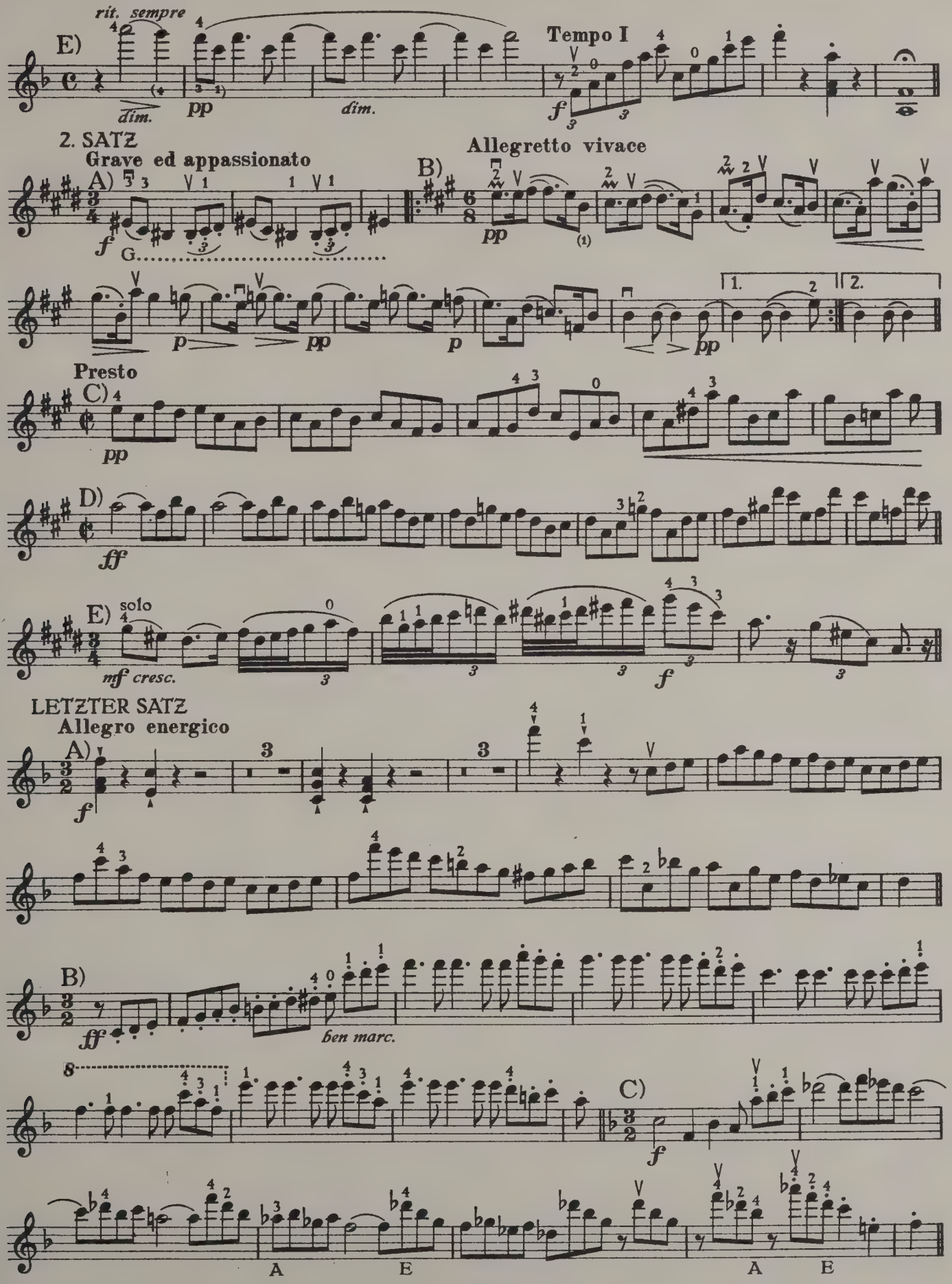
100 Brahms: Quintett (2 Violini, 2 Viole, Violoncello) *F–Fa–F* Op. 88 *)

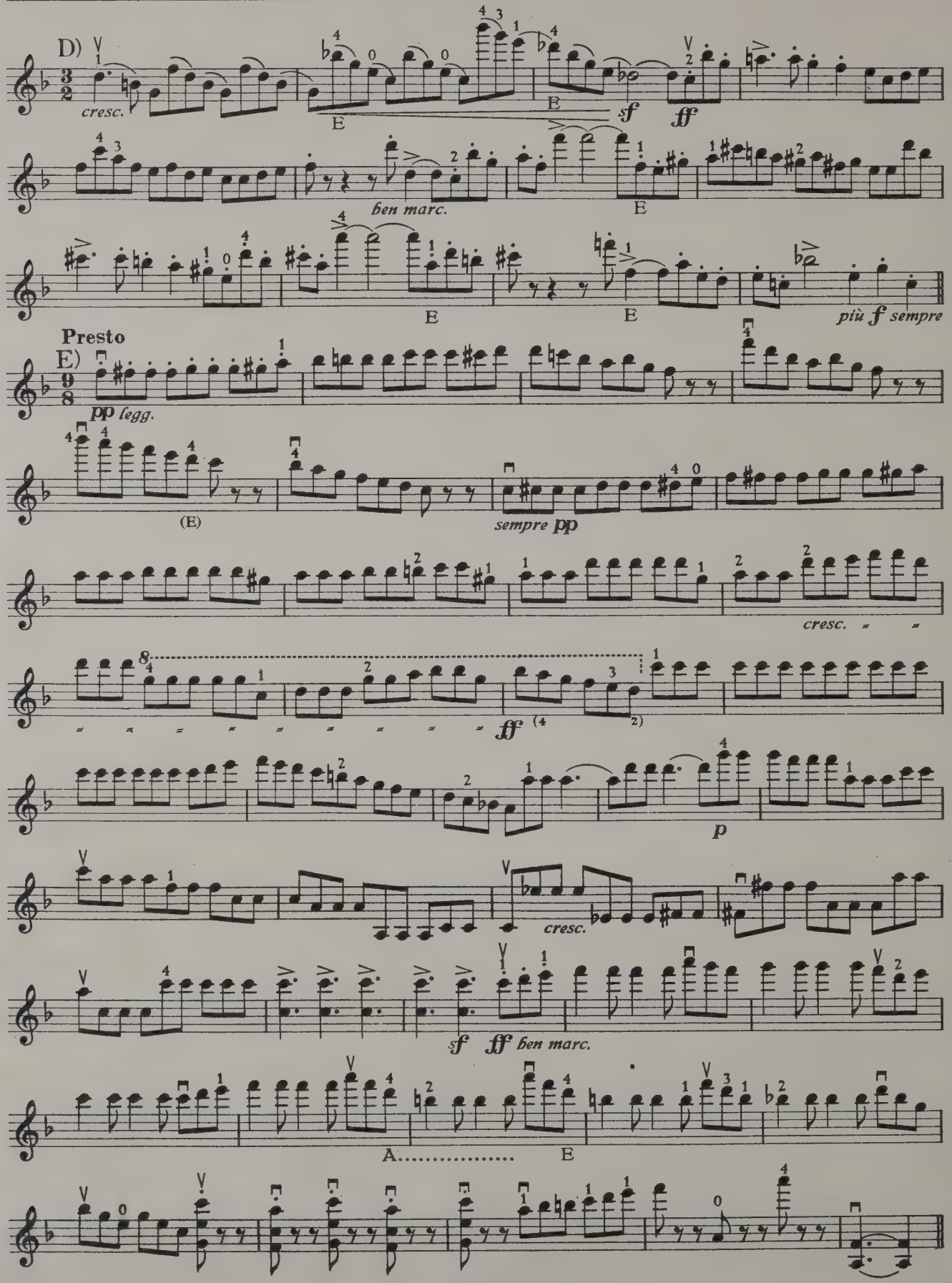
1. SATZ

Allegro non troppo ma con brio



*) Originalverlag: N. Simrock G. m. b. H., Berlin

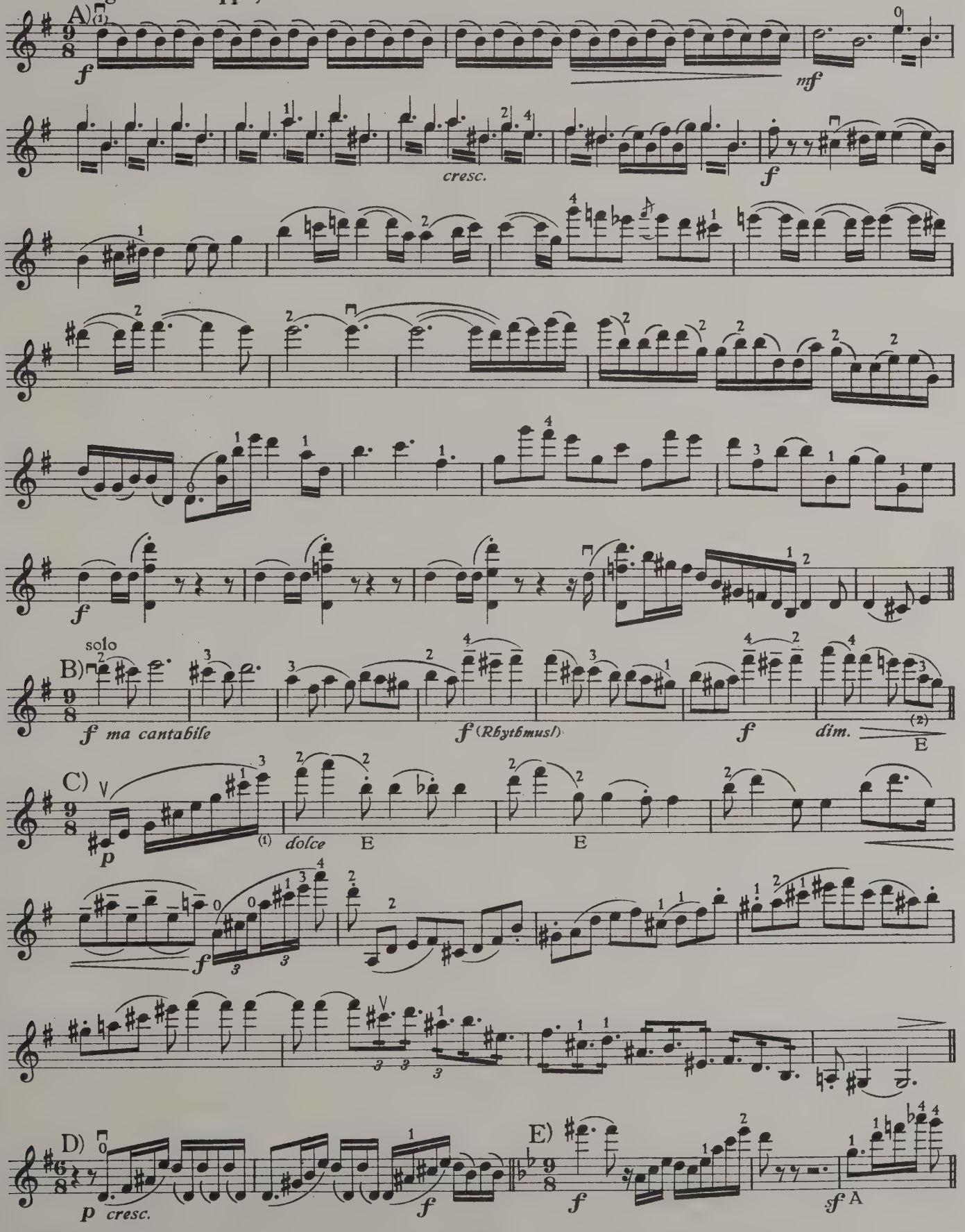

rit. sempre
E)
dim.
pp
dim.
Tempo I
f
2. SATZ
Grave ed appassionato
A)
f
G.
Allegretto vivace
B)
pp
p
pp
p
pp
1.
2.
2.
Presto
C)
pp
D)
ff
E)
solo
mf cresc.
f
LETZTER SATZ
Allegro energico
A)
f
B)
ff
ben marc.
8
C)
f
A
E
A
E


D)
cresc.
E
sf
fff
ben marc.
più f sempre
Presto
E)
pp legg.
(E)
sempre pp
cresc.
ff
p
cresc.
sf
ff ben marc.
A
E

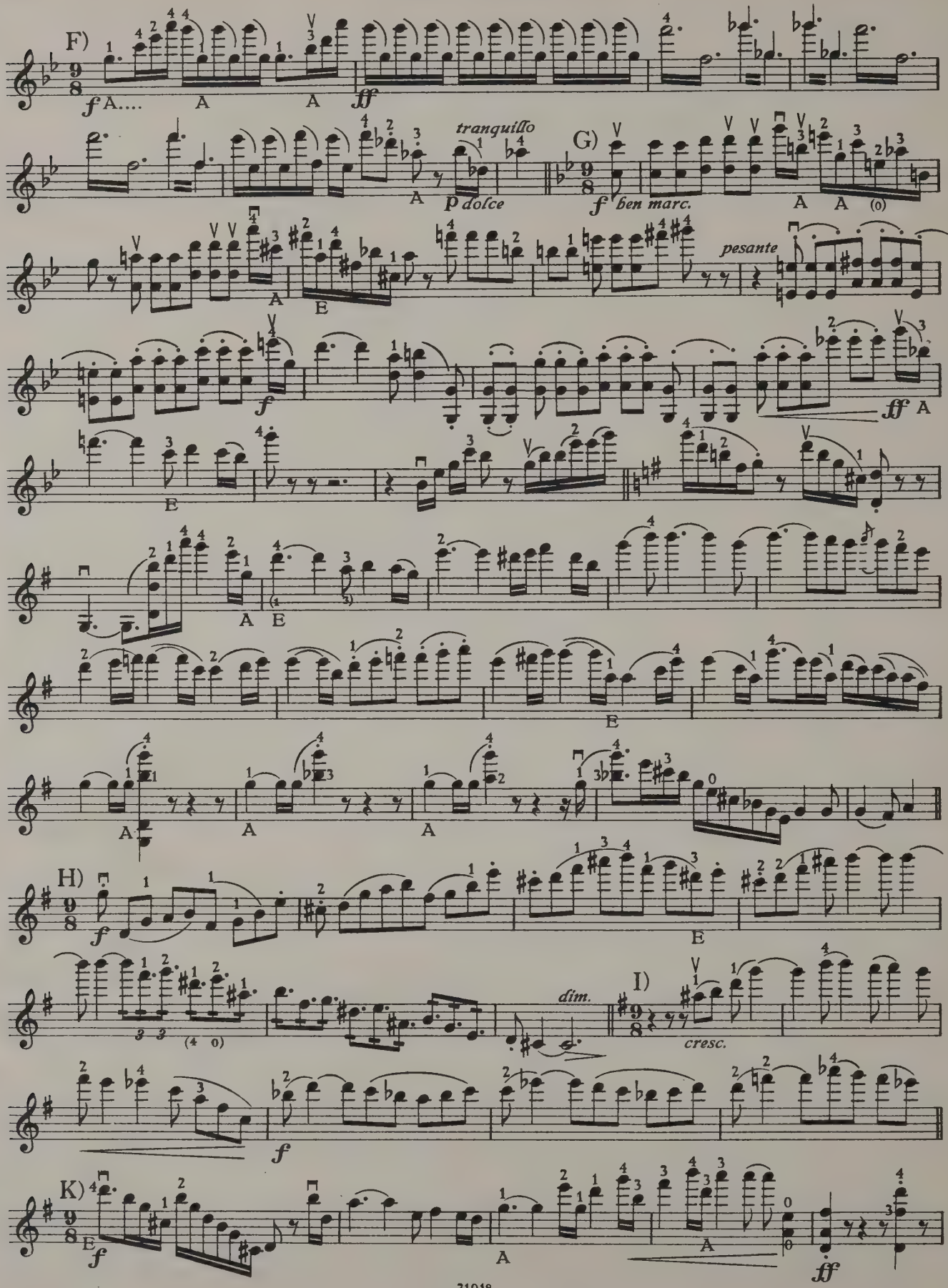
101 Brahms: Quintett (2 Violini, 2 Viole, Violoncello) *G–Sol–G* Op. 111 *)

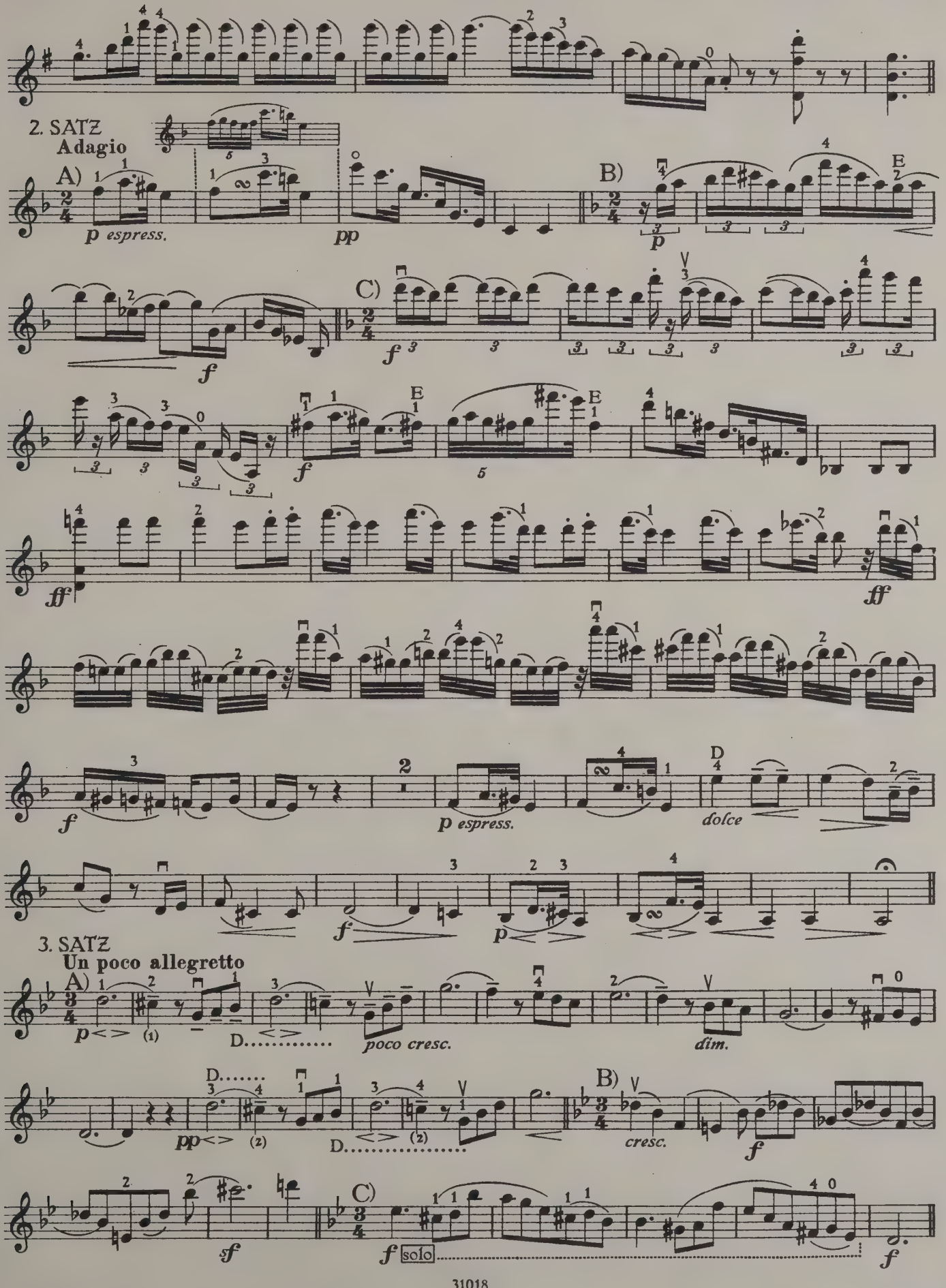
1. SATZ

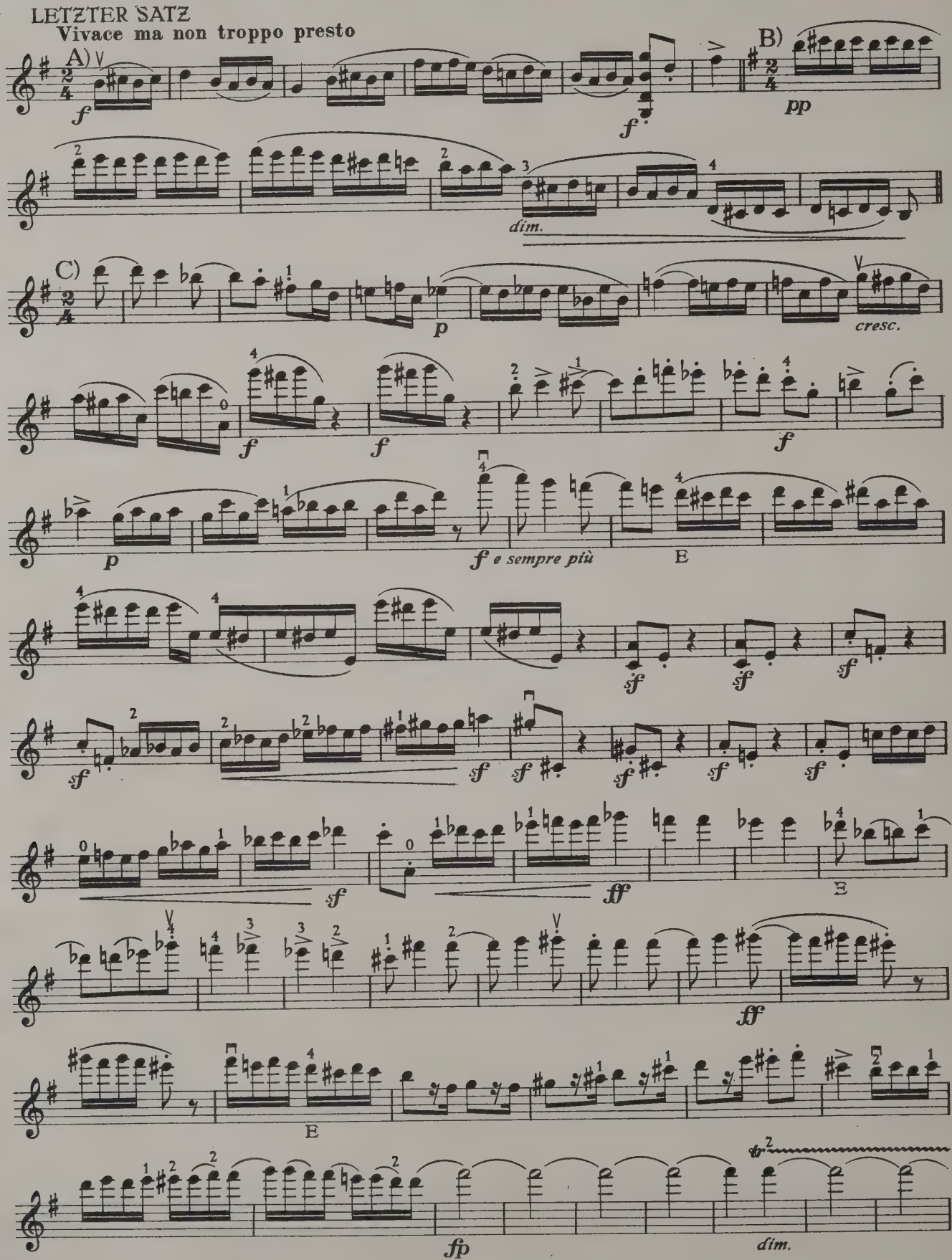
Allegro non troppo, ma con brio

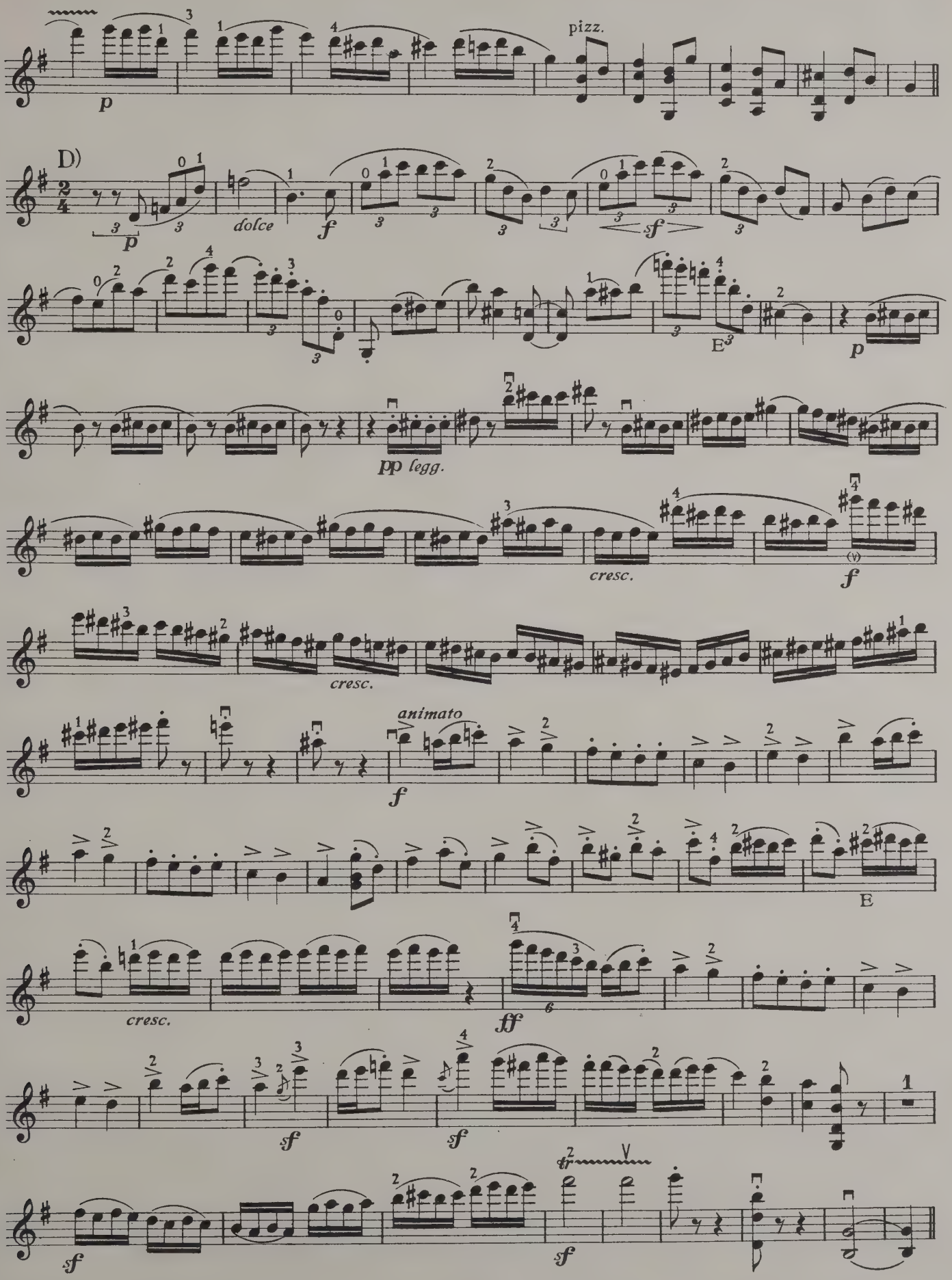


*) Originalverlag: N. Simrock G.m.b.H., Berlin


F)
9/8
f A.... A A ff
tranquillo
p dolce
G)
f ben marc.
pesante
ff
H)
f
dim.
I)
cresc.
K)
f
ff

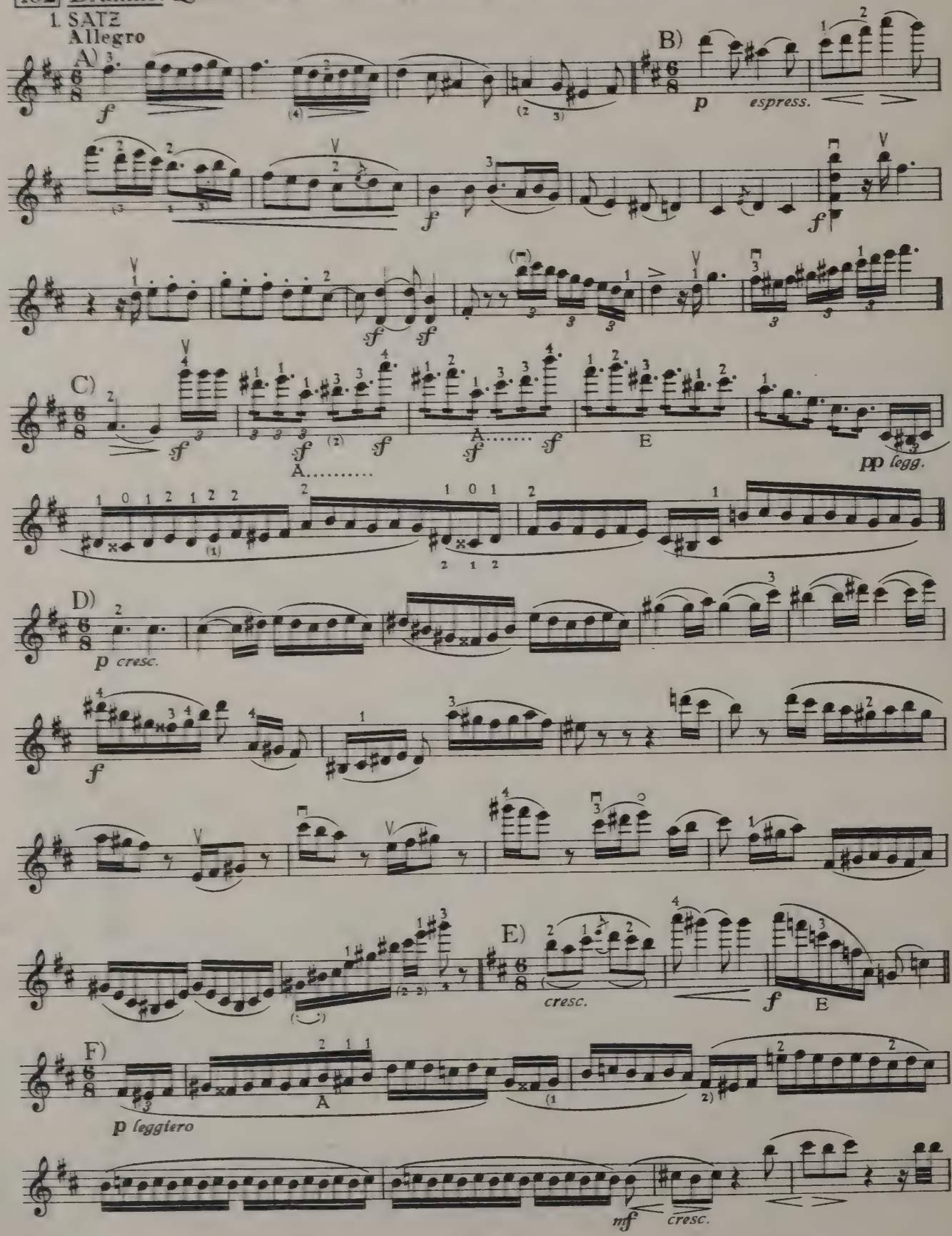

2. SATZ
Adagio
A)
p espress.
pp
B)
p
E
C)
f
ff
ff
f
p espress.
dolce
D
f
p
3. SATZ
Un poco allegretto
A)
p
D.....
poco cresc.
dim.
pp
D.....
B)
cresc.
f
C)
sf
f solo
f


LETZTER SATZ
Vivace ma non troppo presto
A)
B)
C)
f
f
pp
dim.
p
cresc.
f
f
f
p
f e sempre più
E
sf
sf
sf
sf
sf
sf
sf
sf
sf
ff
E
ff
E
fp
dim.

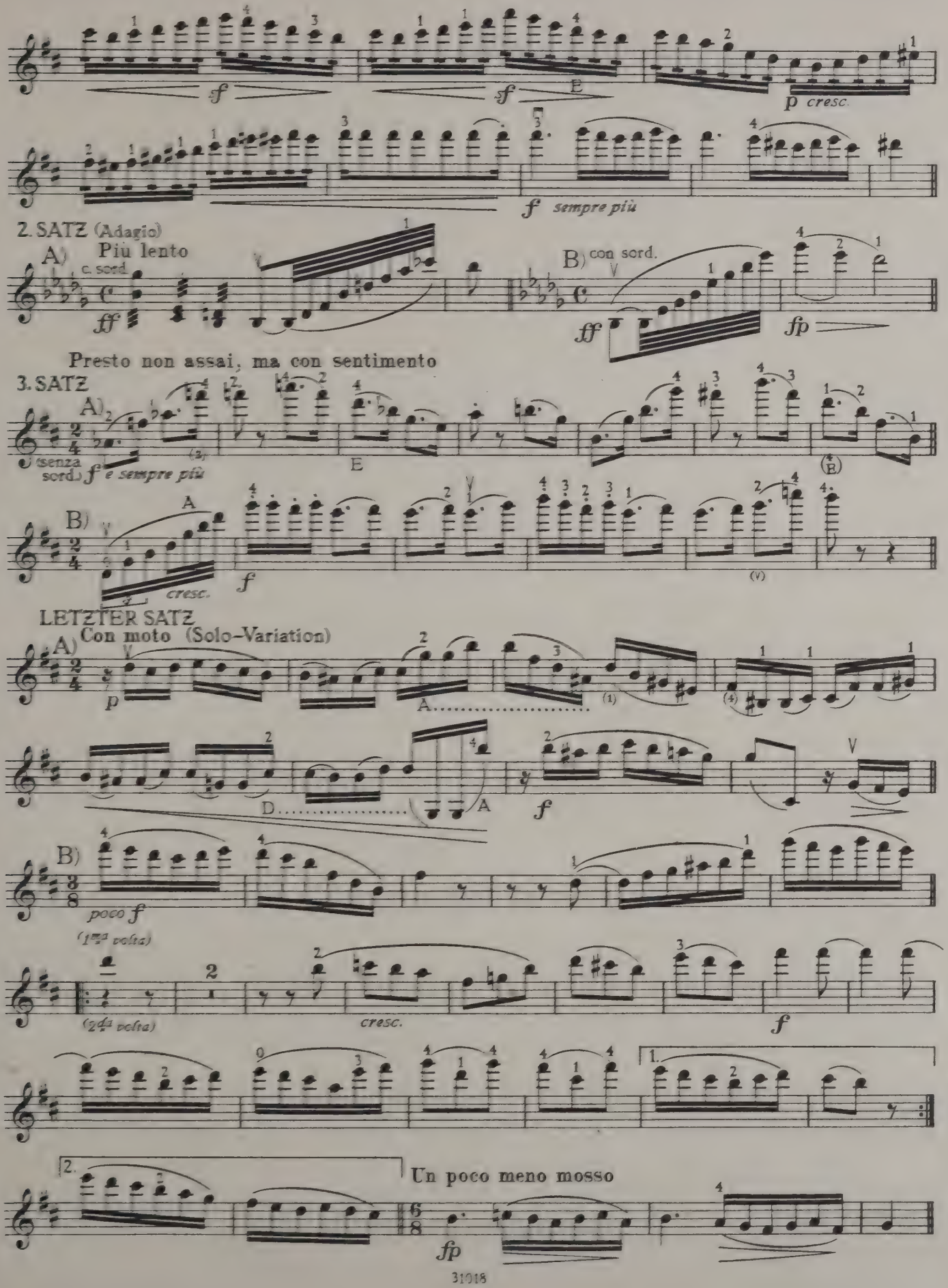

pizz.
p
D)
dolce
f
sf
p
pp legg.
cresc.
f
cresc.
animato
f
E
cresc.
ff
sf
sf
tr
sf
sf

102 Brahms: Quintett (Clarinetto o Viola, 2 Violini, Viola, Violoncello) *b–si–b* Op. 115 *)

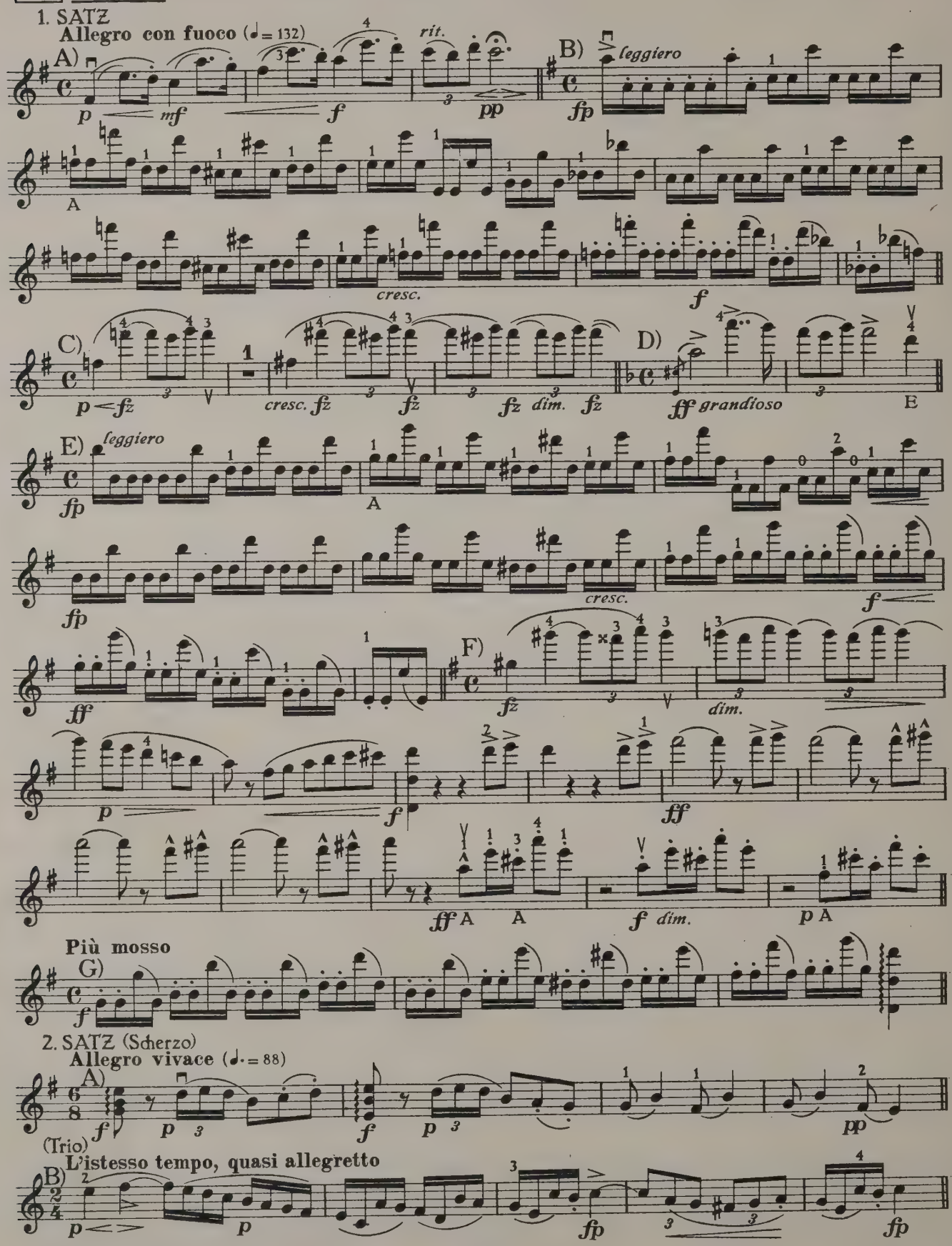
1. SATZ
Allegro



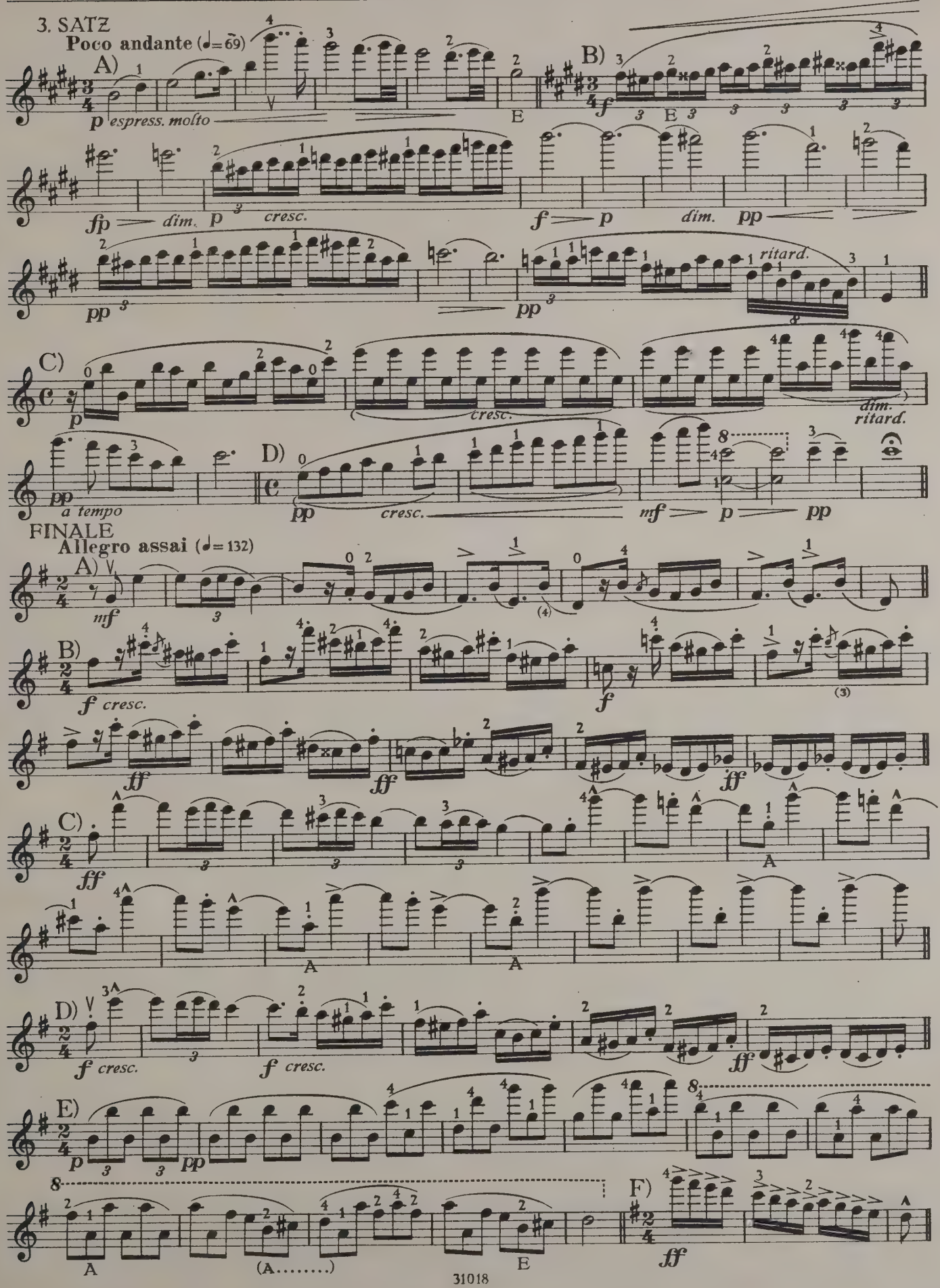
*) Originalverlag: N. Simrock G. m. b. H., Berlin


sf
sf
E
p cresc.
f sempre più
2. SATZ (Adagio)
A) Più lento
c. sord.
ff
B) con sord.
ff
fp
Presto non assai, ma con sentimento
3. SATZ
A)
(senza sord.) f e sempre più
E
B)
cresc.
f
LETZTER SATZ
A) Con moto (Solo-Variation)
p
A
D
A
f
B)
poco f
(1ma volta)
(2da volta)
cresc.
f
1.
2.
Un poco meno mosso
fp

103 Dvořák: Quintett (2 Violini, Viola, Violoncello, Contrabasso) *G–Sol–G* Op. 77 *)



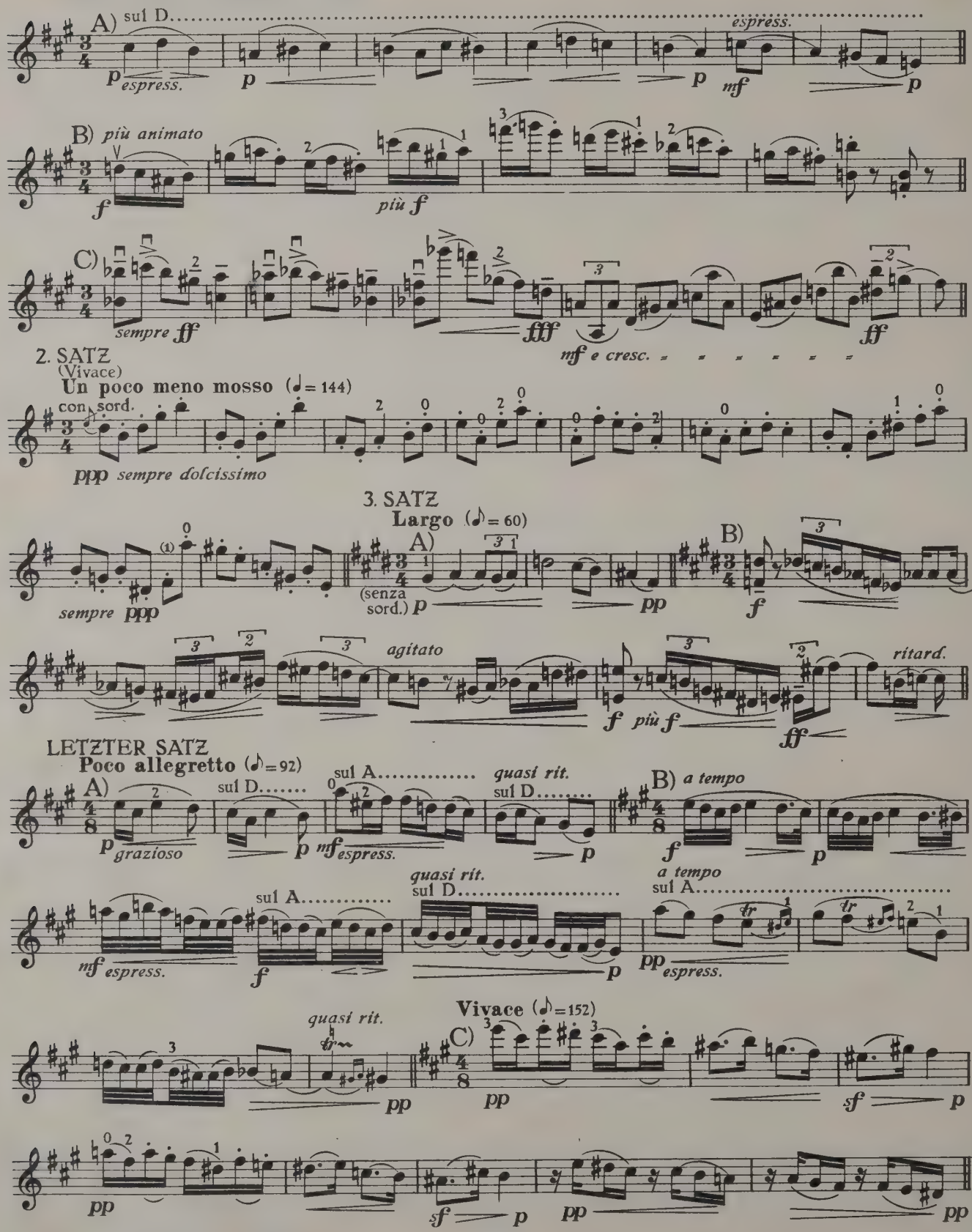
*) Originalverlag: N. Simrock G. m. b. H., Berlin


3. SATZ
Poco andante (♩=69)
A)
p espress. molto
B)
f
fp dim.
p cresc.
f p
dim. pp
pp
pp
ritard.
C)
p
cresc.
dim. ritard.
D)
pp a tempo
pp cresc.
mf p pp
FINALE
Allegro assai (♩=132)
A)
mf
B)
f cresc.
f
ff
ff
ff
C)
ff
A
A
A
D)
f cresc.
f cresc.
ff
E)
p pp
A
(A.....)
E
F)
ff

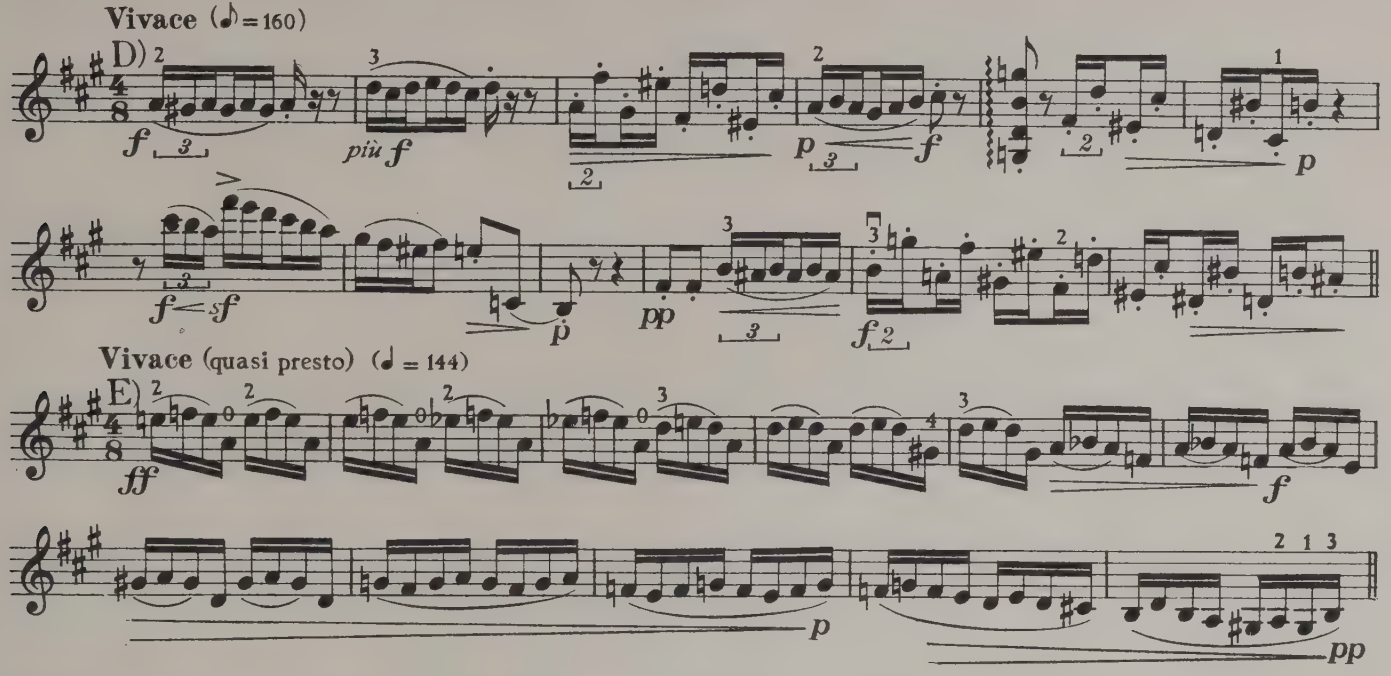
104 Reger: Quintett (Clarinetto o Viola, 2 Violini, Viola, Violoncello) *A–La–A* Op. 146 *)

1. SATZ

Moderato ed amabile (♩= 88)

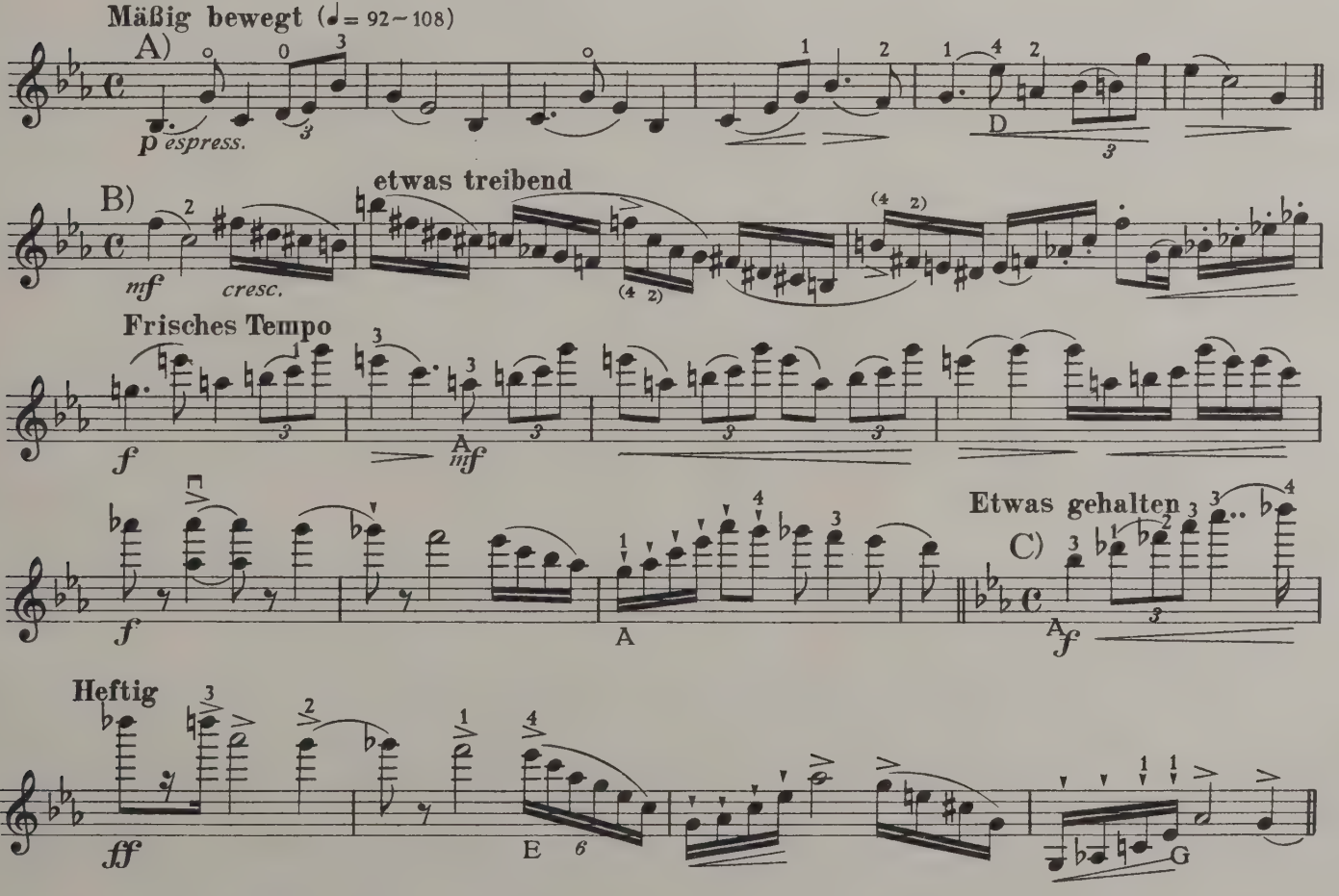


*) Originalverlag: N. Simrock G.m.b.H., Berlin

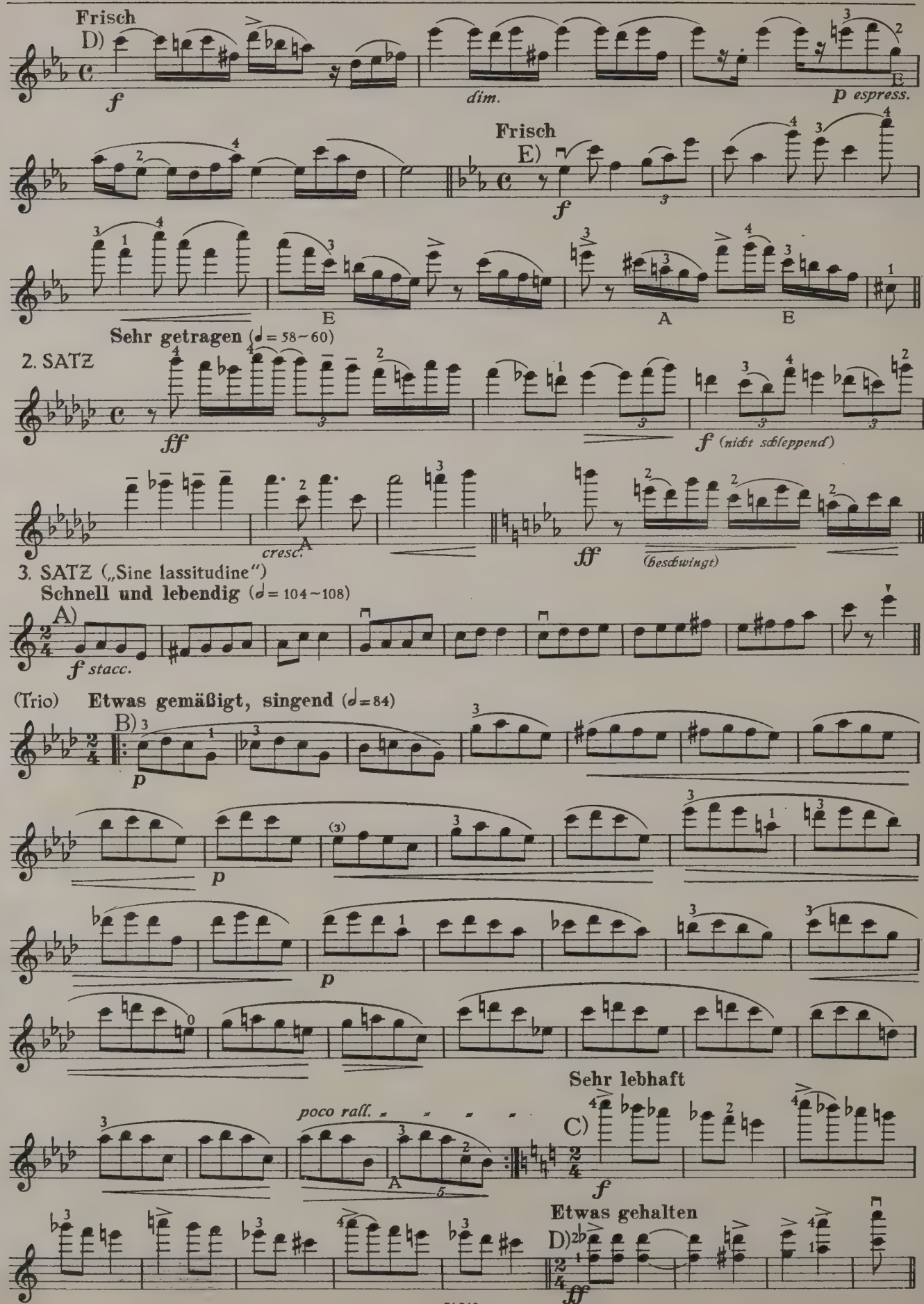


105 Schillings: Quintett (2 Violini, 2 Viole, Violoncello) *Es–Mib–Eb* Op. 32 *)

1. SATZ

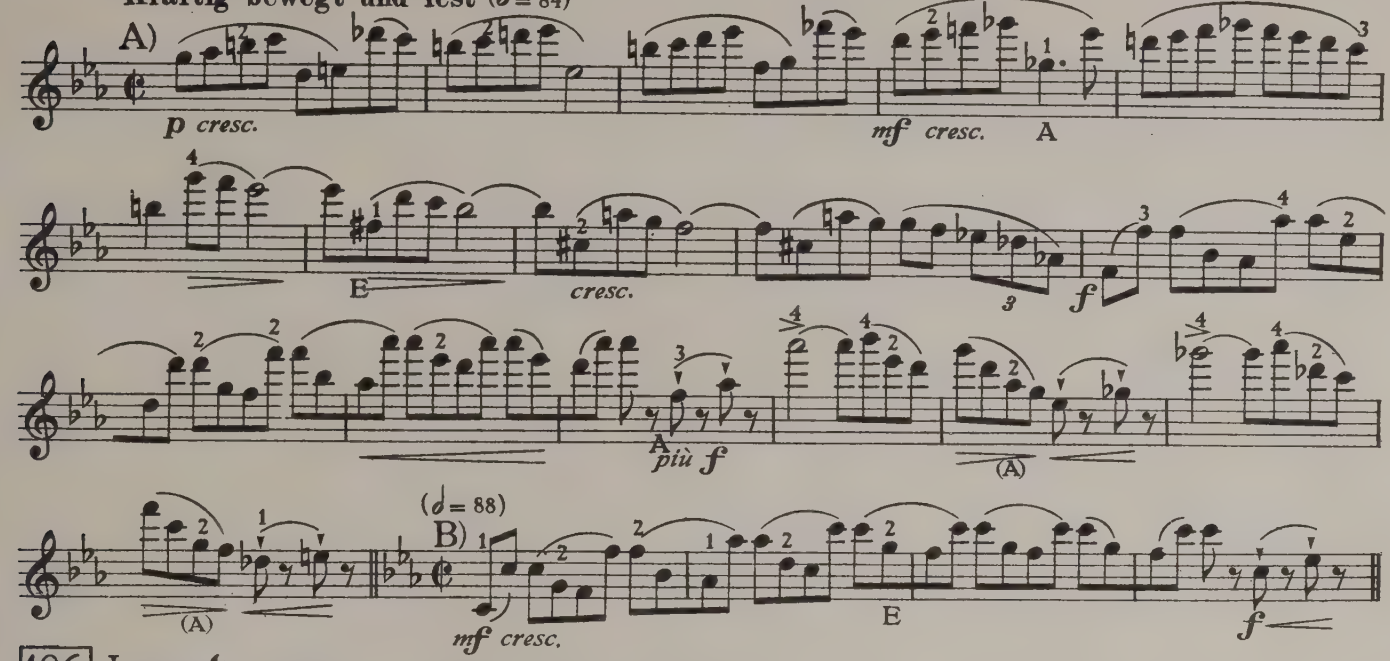


*) Originalverlag: Universal-Edition A.-G., Wien


Frisch
D)
f
dim.
p espress.
E
Frisch
E)
f
E
A
E
Sehr getragen (♩= 58–60)
2. SATZ
ff
f (nicht schleppend)
cresc.
A
ff
(beschwingt)
3. SATZ („Sine lassitudine")
Schnell und lebendig (♩= 104–108)
A)
f stacc.
(Trio) Etwas gemäßigt, singend (♩=84)
B)
p
p
p
poco rall.
A
Sehr lebhaft
C)
f
Etwas gehalten
D)
ff

LETZTER SATZ

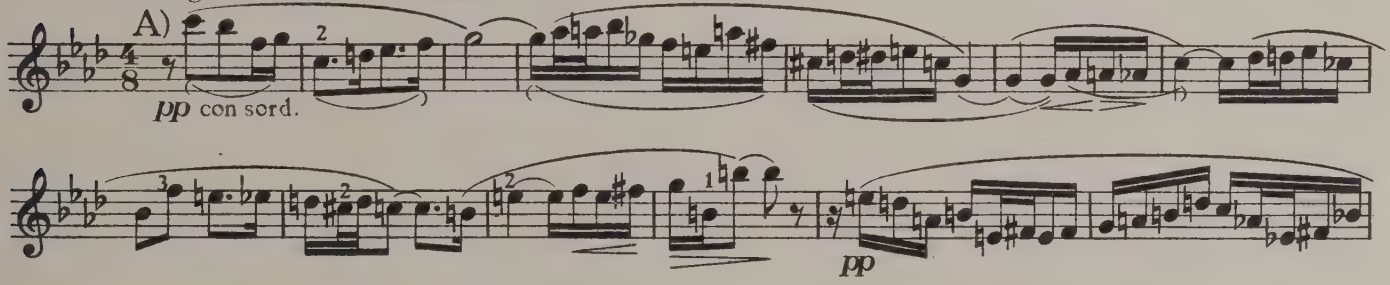
Kräftig bewegt und fest (♩ = 84)



106 Jarnach: Quintett (2 Violini, 2 Viole, Violoncello) Op. 10 *)

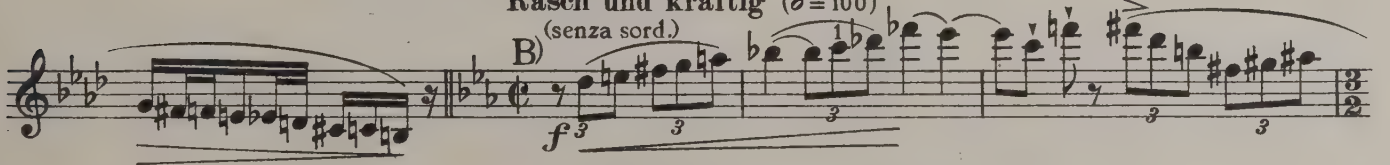
PRÄAMBULUM

Ruhig fließendes Zeitmaß (♪ = 104)



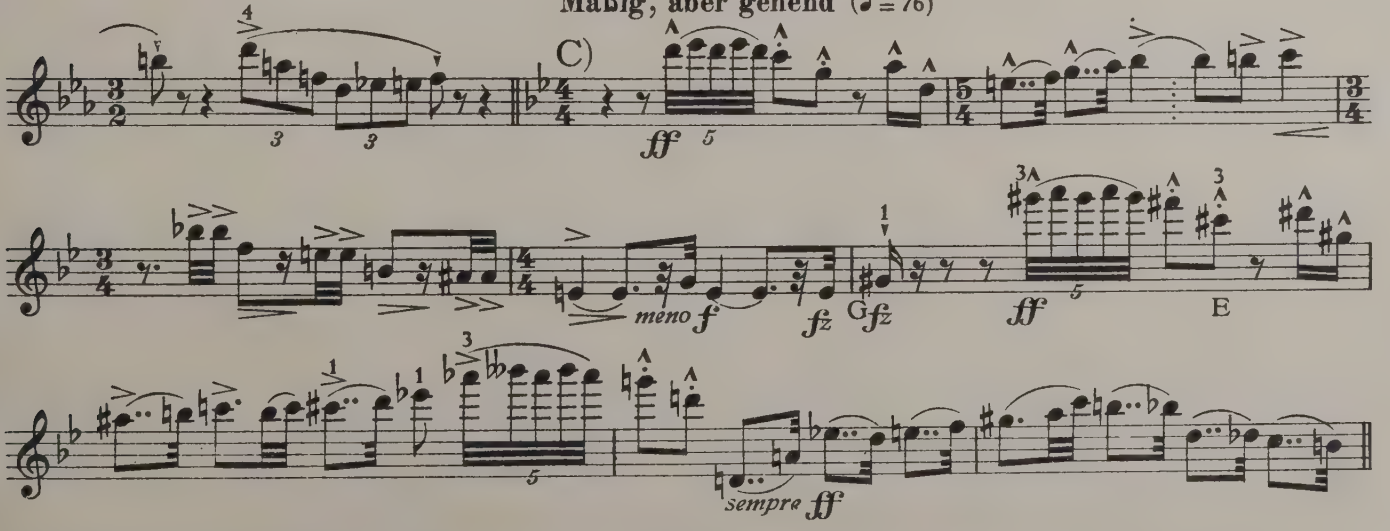
Var. I Sinfonia

Rasch und kräftig (♩ = 100)

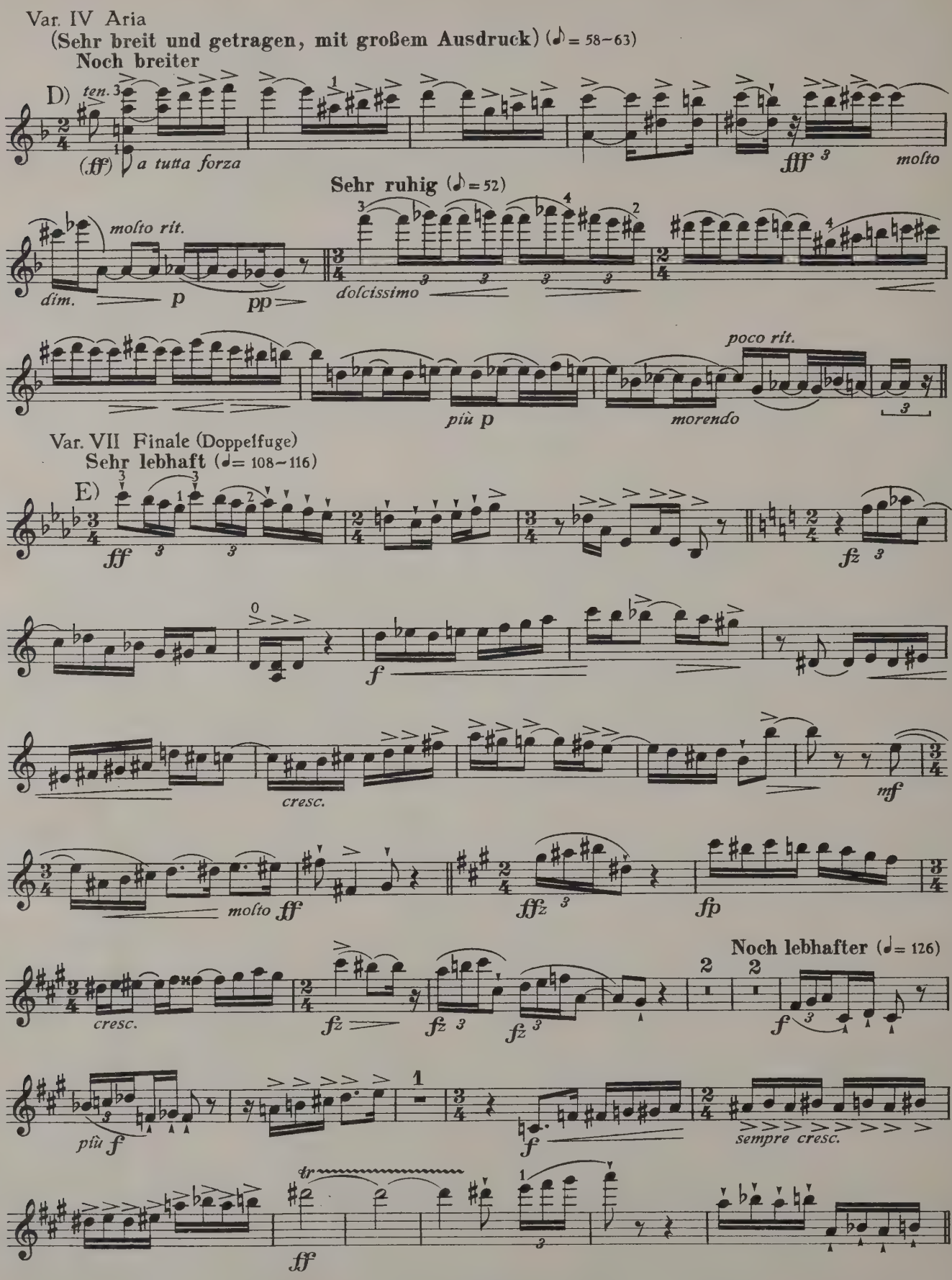


Var. II Melodram

Mäßig, aber gehend (♩ = 76)



*) Originalverlag: Schlesingersche Musikhandlung (Rob. Lienau), Berlin 31018

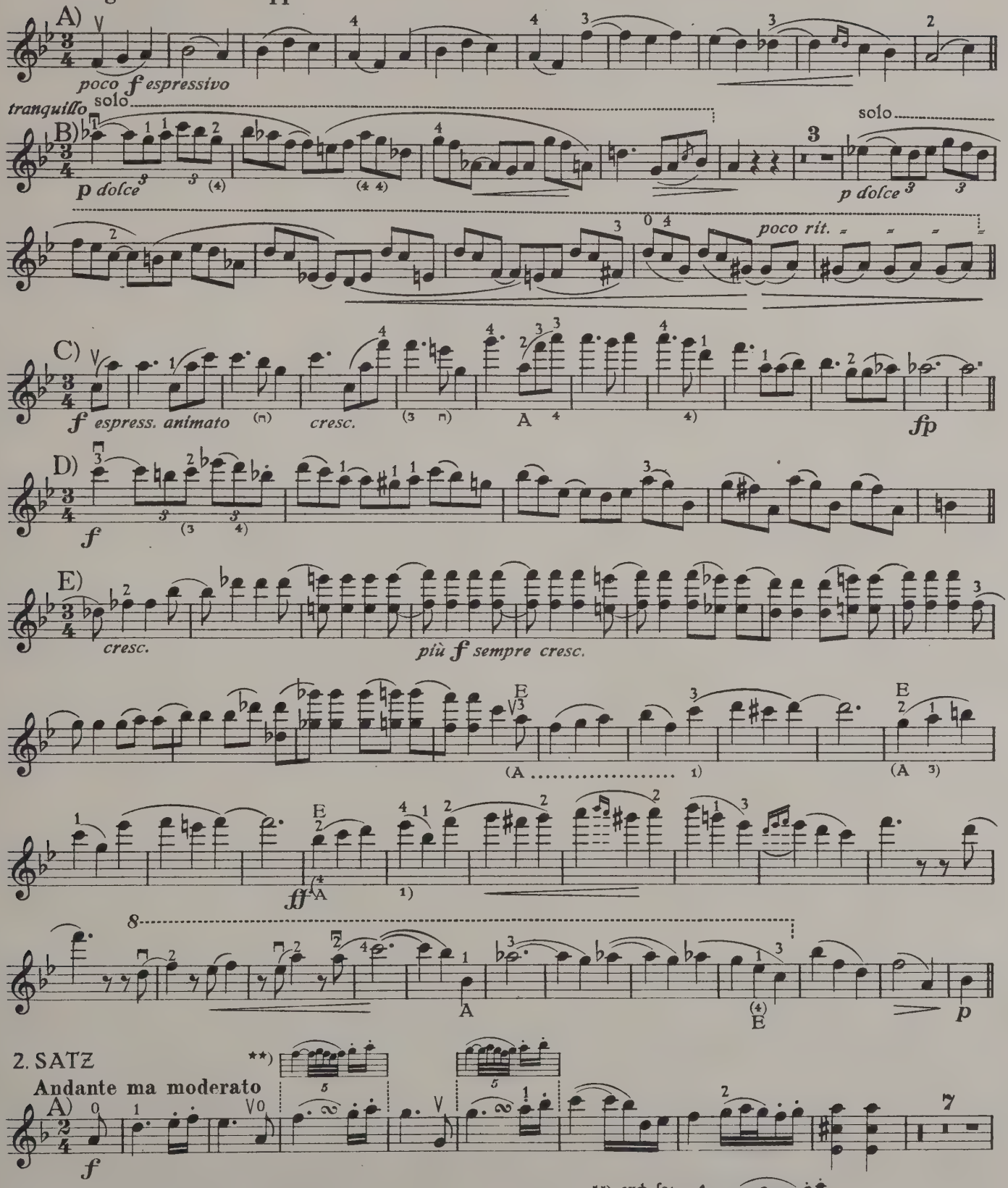

Var. IV Aria
(Sehr breit und getragen, mit großem Ausdruck) (♪ = 58–63)
Noch breiter
D)
ten.
(ff) a tutta forza
fff
molto
Sehr ruhig (♪ = 52)
molto rit.
dim.
p
pp
dolcissimo
poco rit.
più p
morendo
Var. VII Finale (Doppelfuge)
Sehr lebhaft (♩ = 108–116)
E)
ff
fz
f
cresc.
mf
molto ff
ffz
fp
Noch lebhafter (♩ = 126)
cresc.
fz
f
più f
sempre cresc.
tr
ff

SEXTETTE

107 Brahms: Sextett (2 Violini, 2 Viole, 2 Violoncelli) *B–Sib–Bb* Op. 18 *)

1. SATZ

Allegro ma non troppo

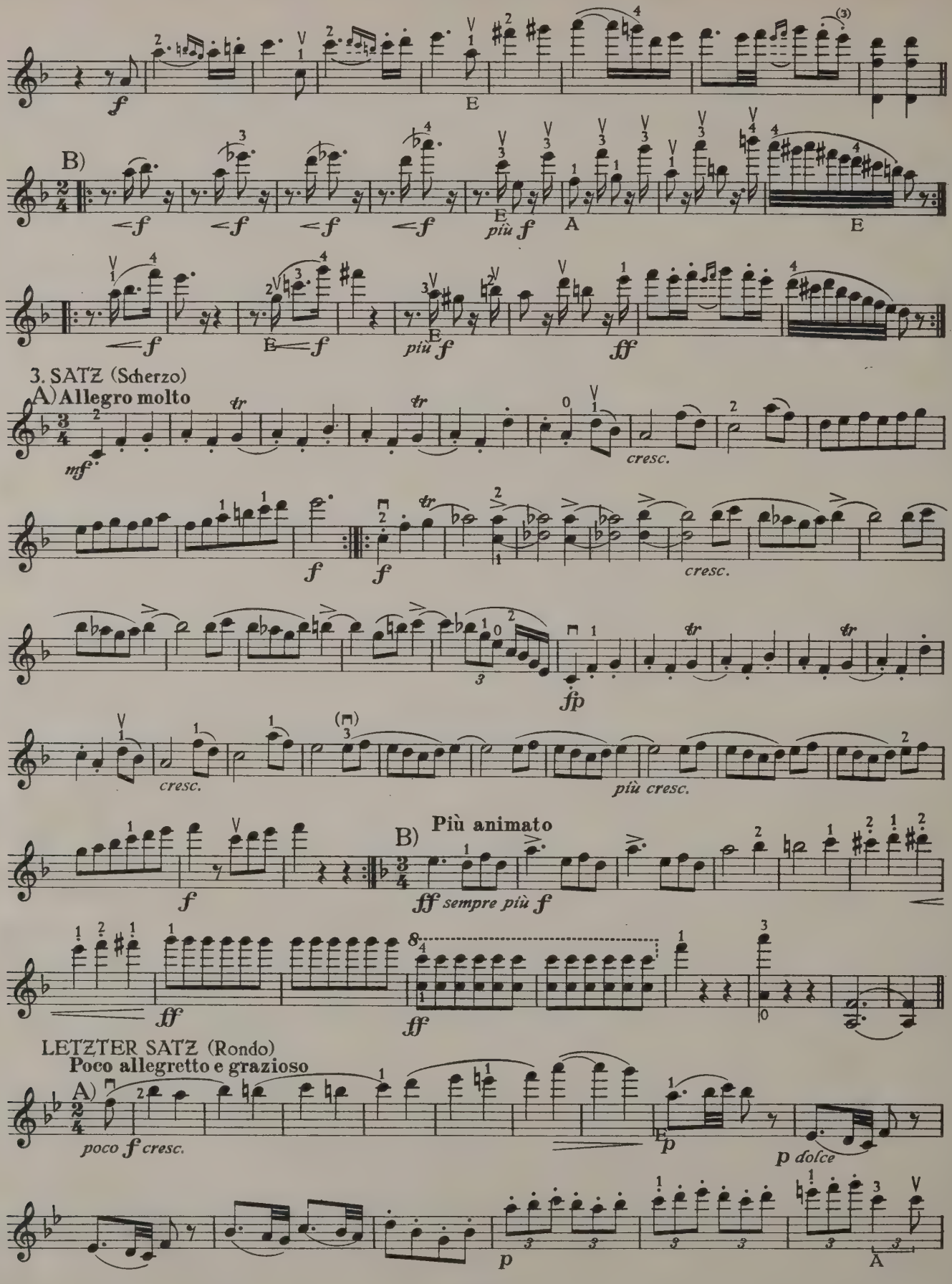


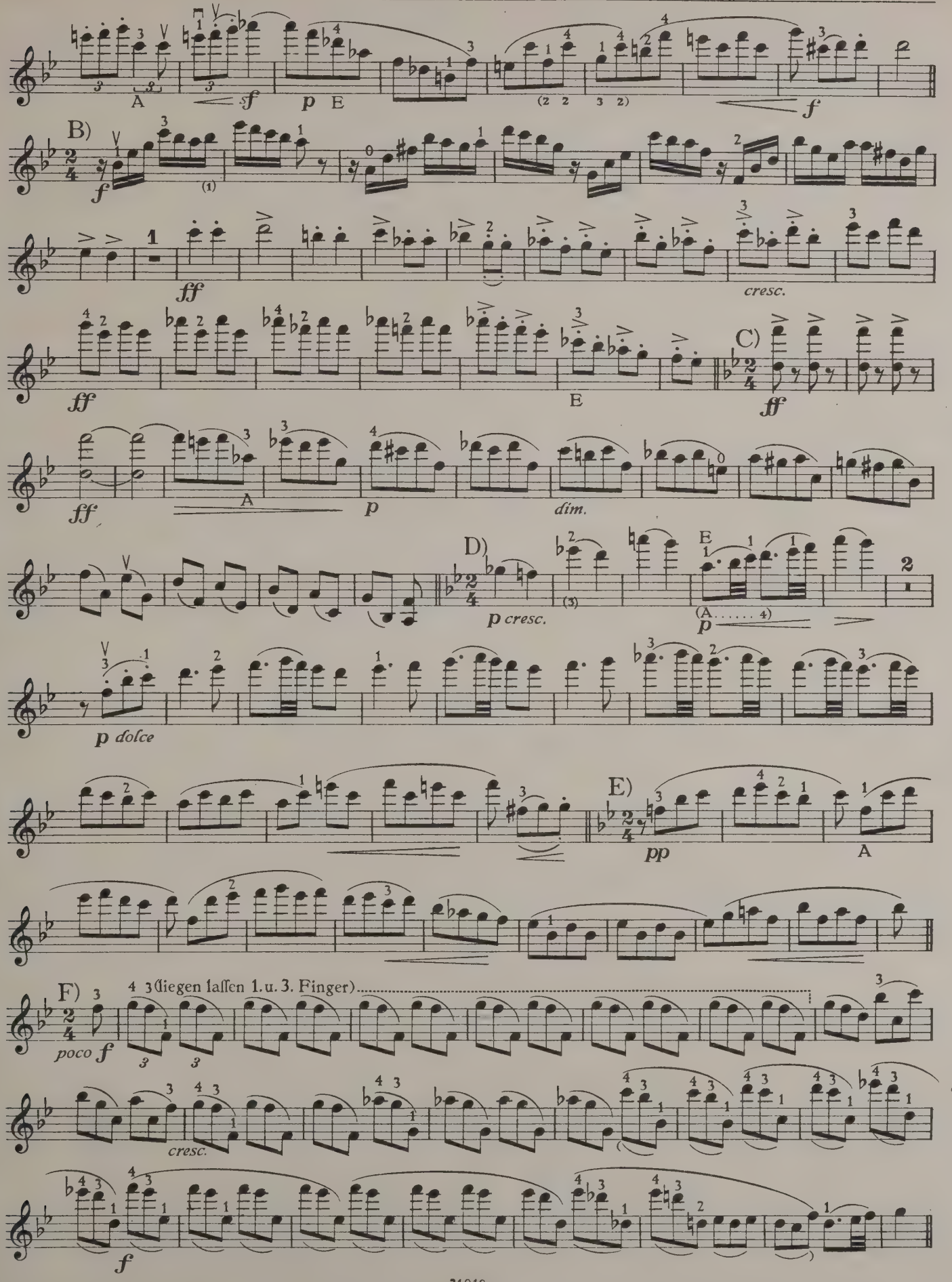
2. SATZ

Andante ma moderato

*) Originalverlag: N. Simrock G. m. b. H., Berlin

**) auch so:

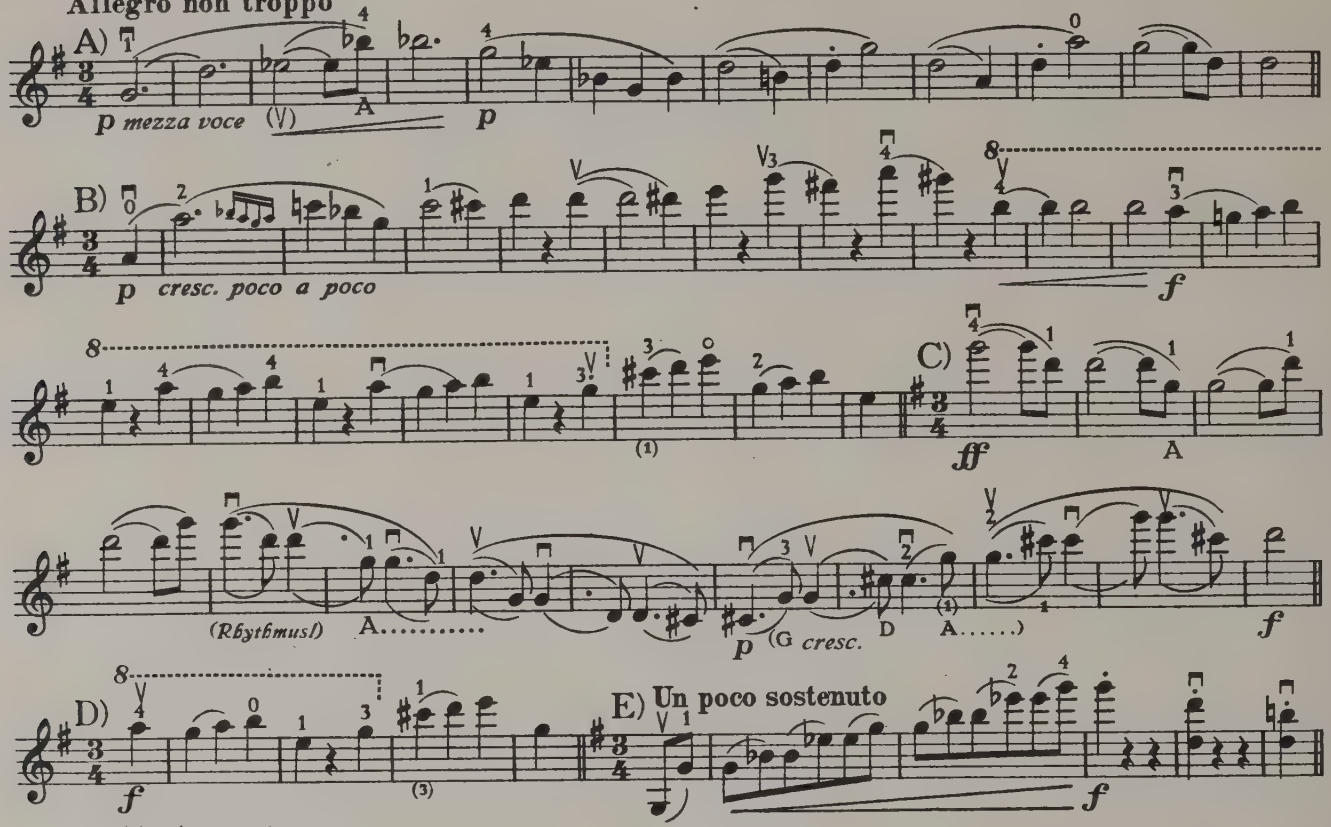

B)
3. SATZ (Scherzo)
A) Allegro molto
cresc.
più cresc.
B) Più animato
sempre più f
LETZTER SATZ (Rondo)
Poco allegretto e grazioso
poco f cresc.
p dolce


A
sf
p E
f
B)
ff
cresc.
ff
E
C)
ff
ff
A
p
dim.
D)
p cresc.
E
(A..... 4)
p
p dolce
E)
pp
A
F)
poco f
(liegen lassen 1. u. 3. Finger)
cresc.
f

108 Brahms: Sextett (2 Violini, 2 Viole, 2 Violoncelli) *G-Sol-G* Op. 36 *)

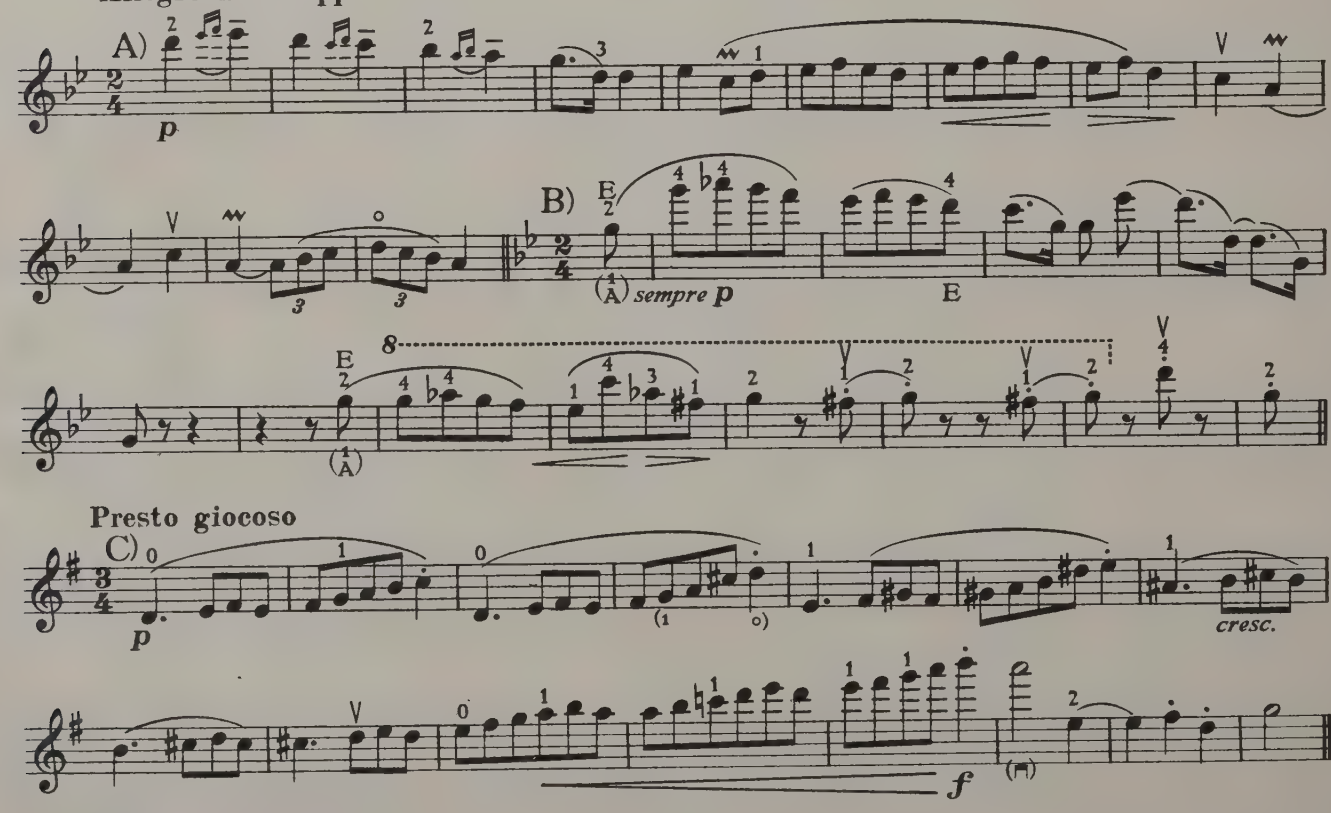
1. SATZ

Allegro non troppo

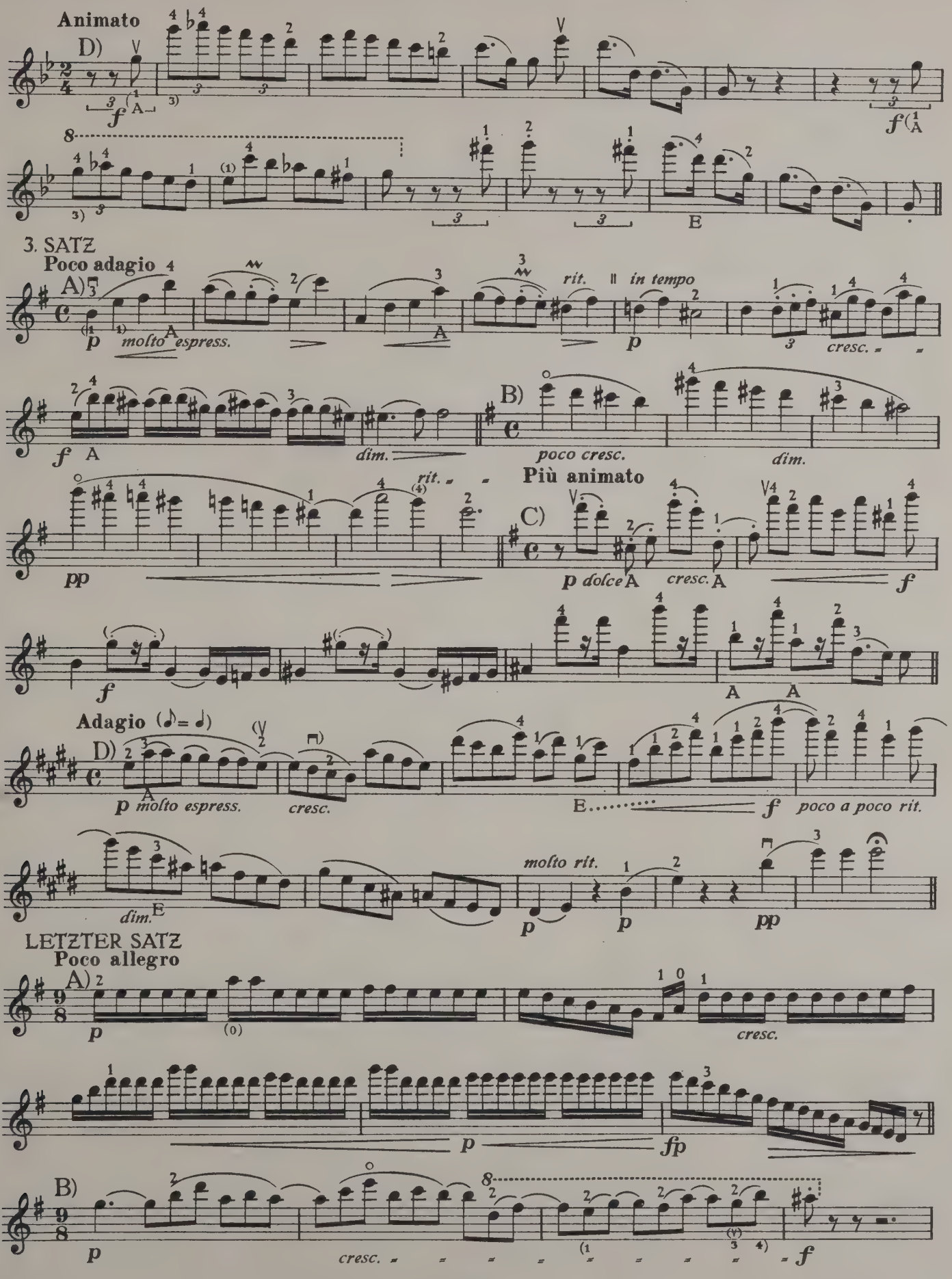


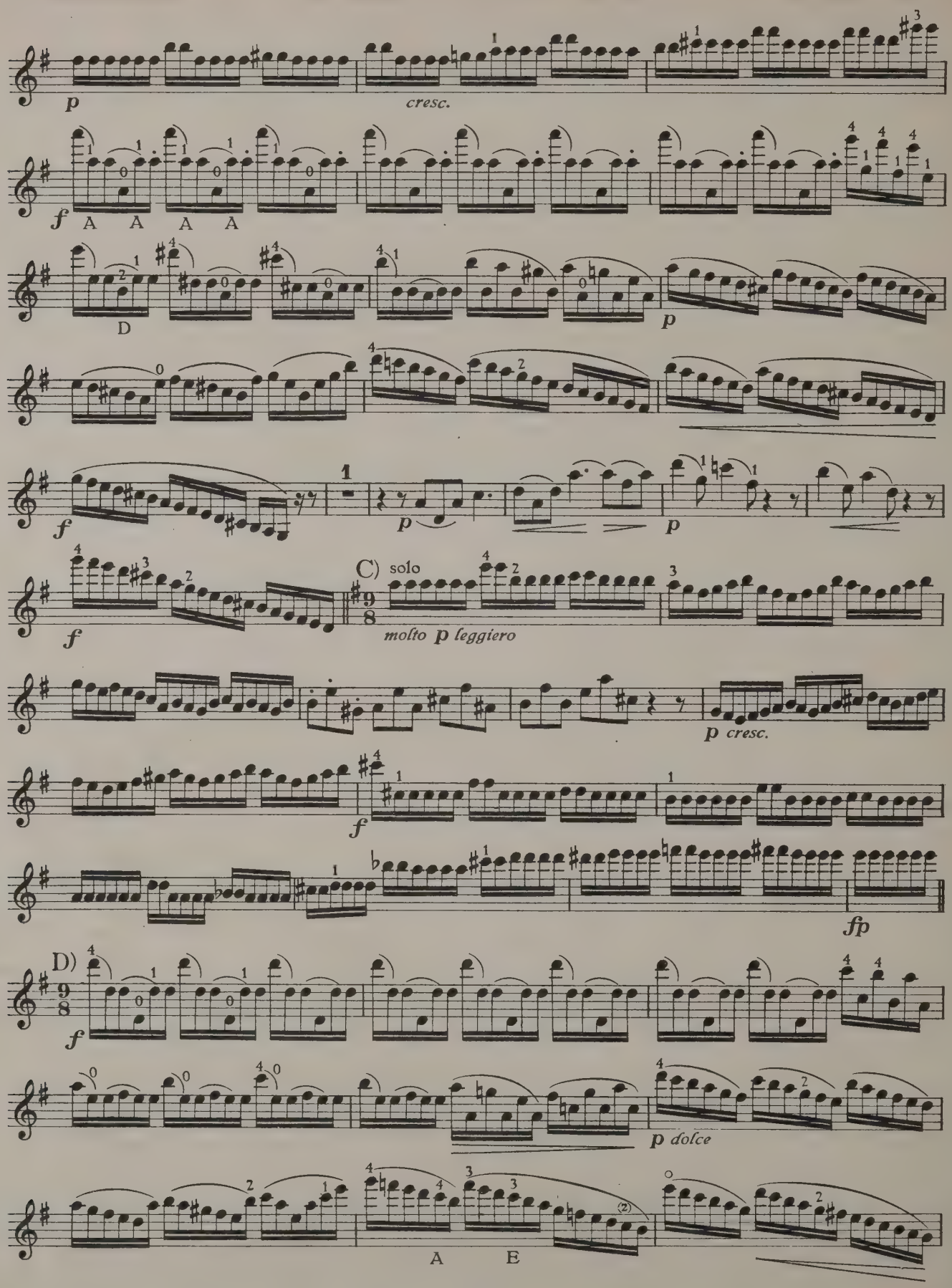
2. SATZ (Scherzo)

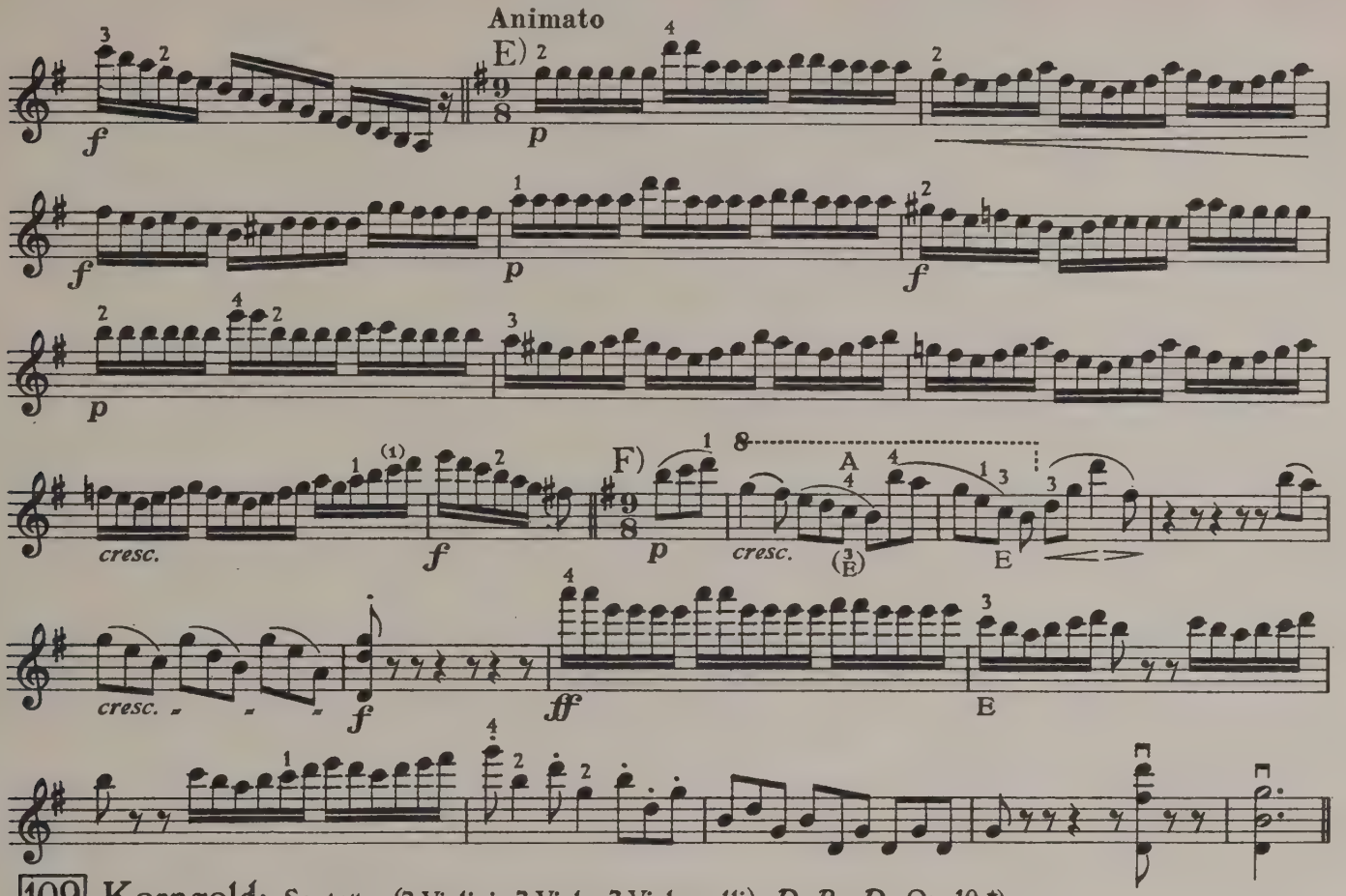
Allegro non troppo



*) Originalverlag: N. Simrock G. m. b. H., Berlin

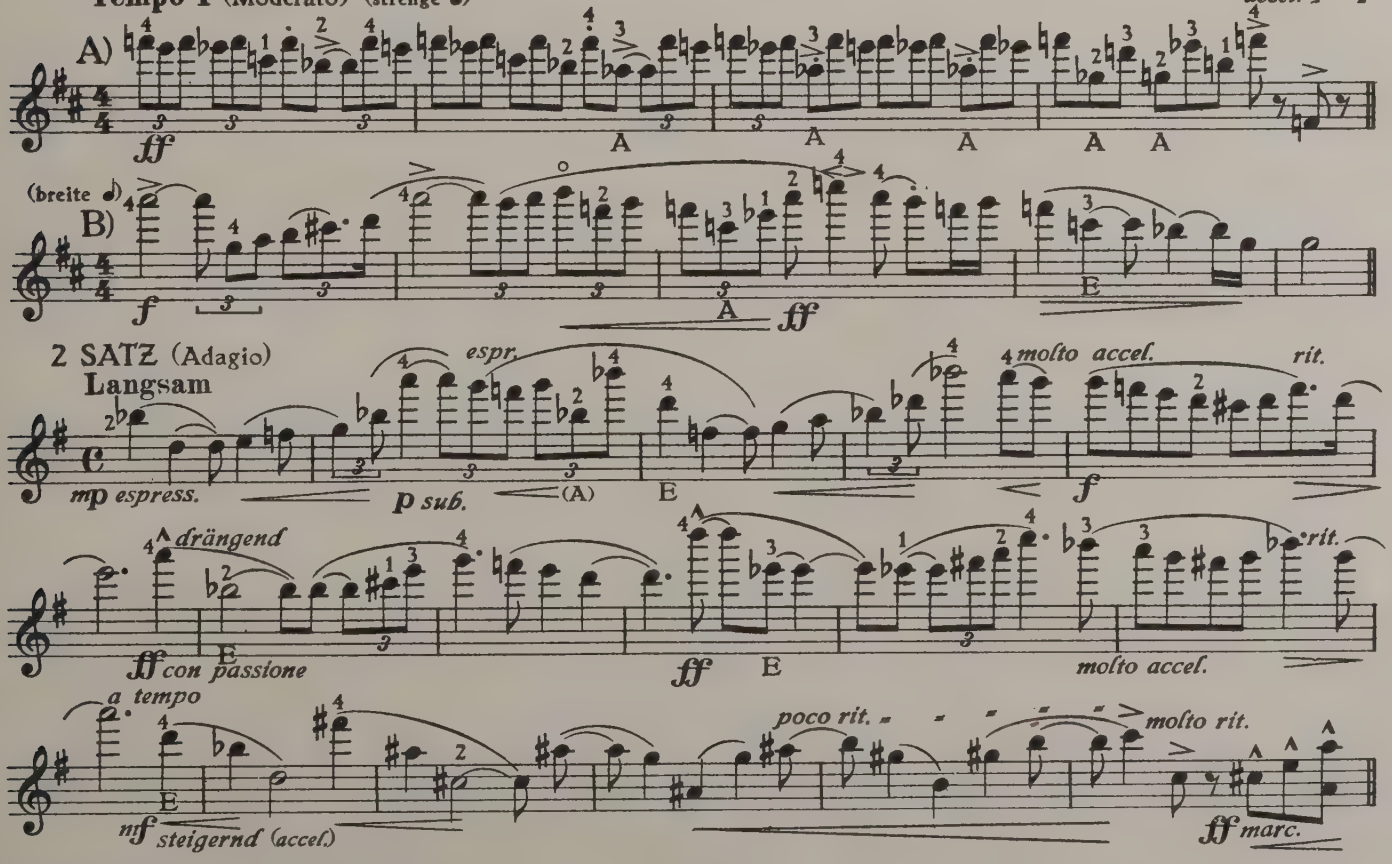

Animato
D)
f
E
3. SATZ
Poco adagio
A)
p molto espress.
rit.
in tempo
p
cresc.
f
dim.
B)
poco cresc.
dim.
pp
rit.
Più animato
C)
p dolce
cresc.
f
Adagio (♪= ♩)
D)
p molto espress.
cresc.
E
f
poco a poco rit.
dim.
molto rit.
p
p
pp
LETZTER SATZ
Poco allegro
A)
p
cresc.
p
fp
B)
p
cresc.
f


p
cresc.
f
A A A A
D
p
f
p
p
C) solo
molto p leggiero
f
p cresc.
f
fp
D)
f
p dolce
A E



109 Korngold: Sextett (2 Violini, 2 Viole, 2 Violoncelli) *D–Re–D* Op. 10 *)

1. SATZ
Tempo I (Moderato) (strenge 𝅗𝅥)

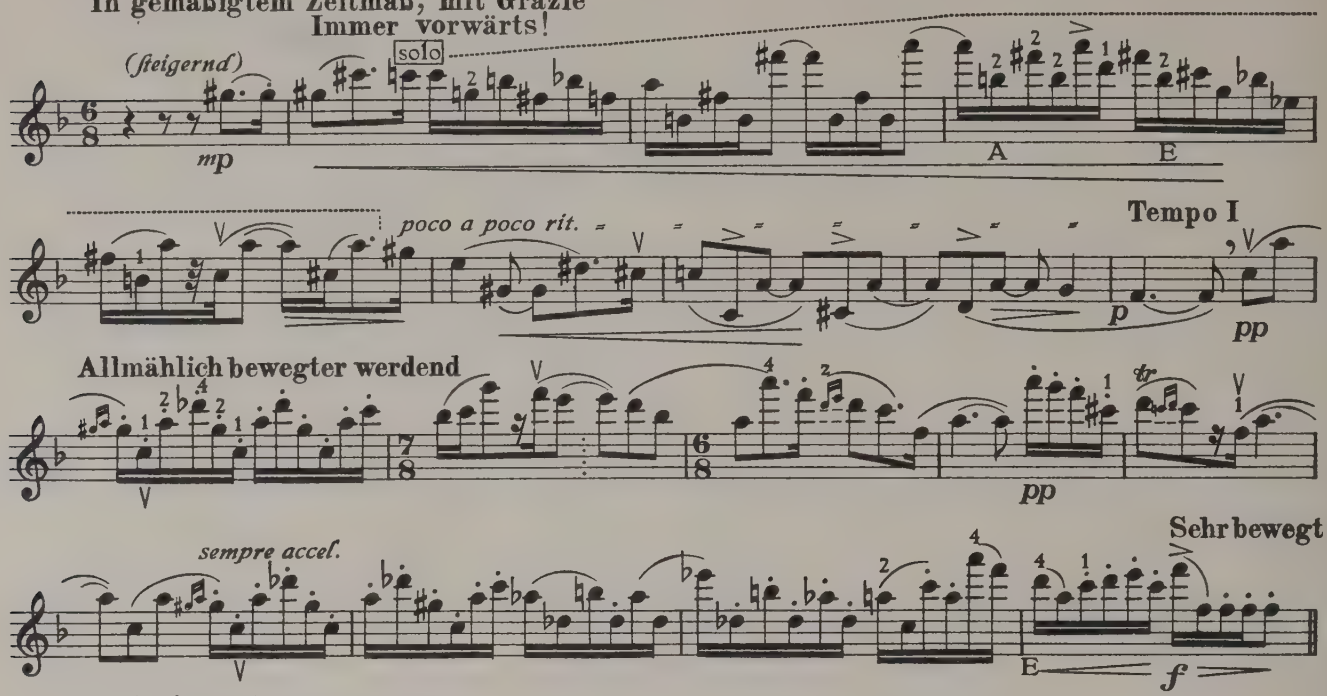


*) Originalverlag: B. Schott's Söhne, Mainz

3. SATZ (Intermezzo)

In gemäßigtem Zeitmaß, mit Grazie

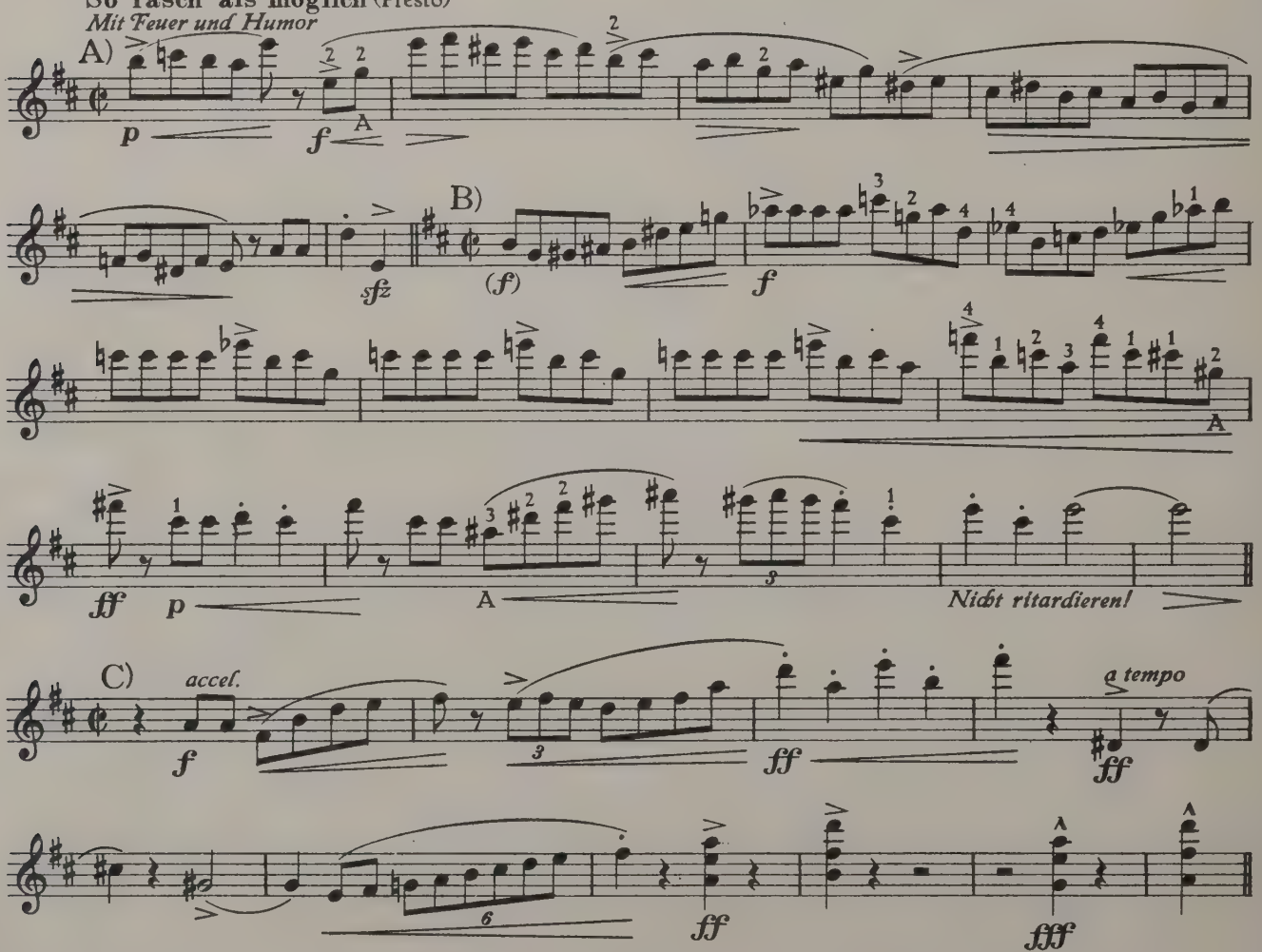
Immer vorwärts!



4. SATZ (Finale)

So rasch als möglich (Presto)

Mit Feuer und Humor

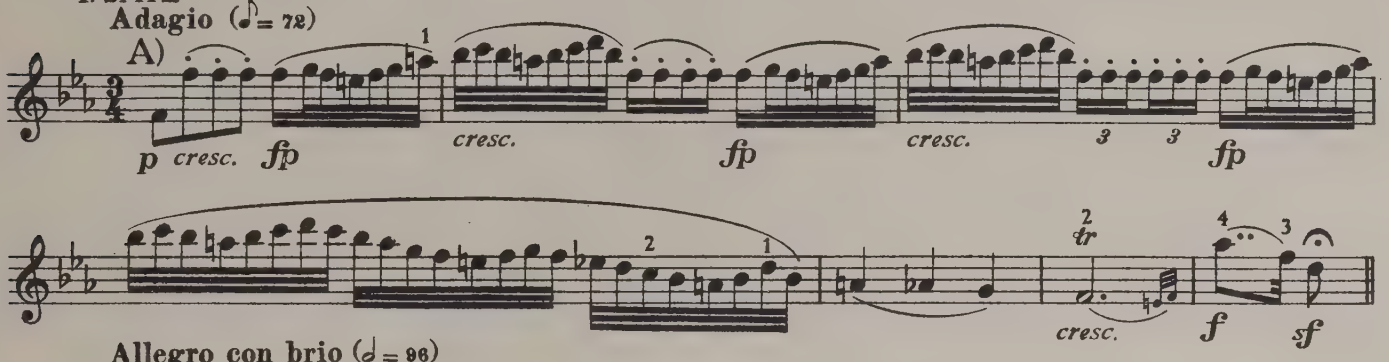


VI
SEPTETT

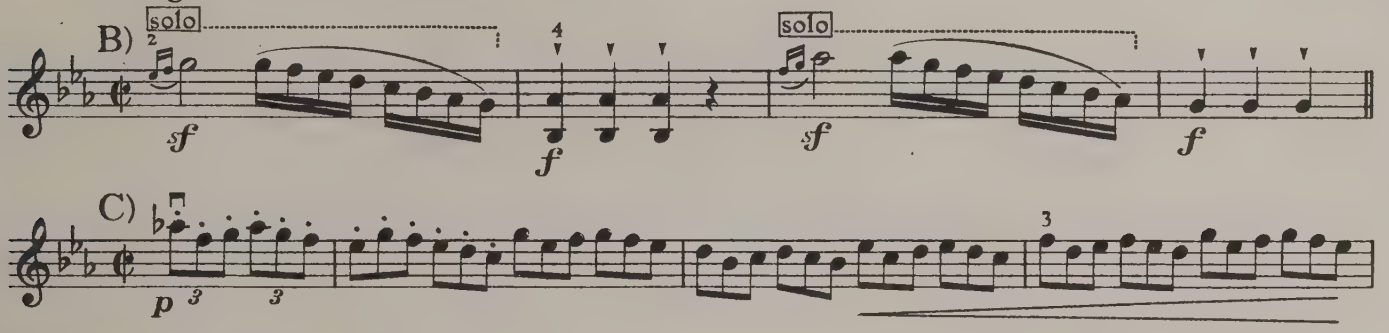
110 **Beethoven:** Septett (Violino, Viola, Violoncello, Contrabasso, Clarinetto, Fagotto, Corno) *Es–Mib–Eb* Op. 20

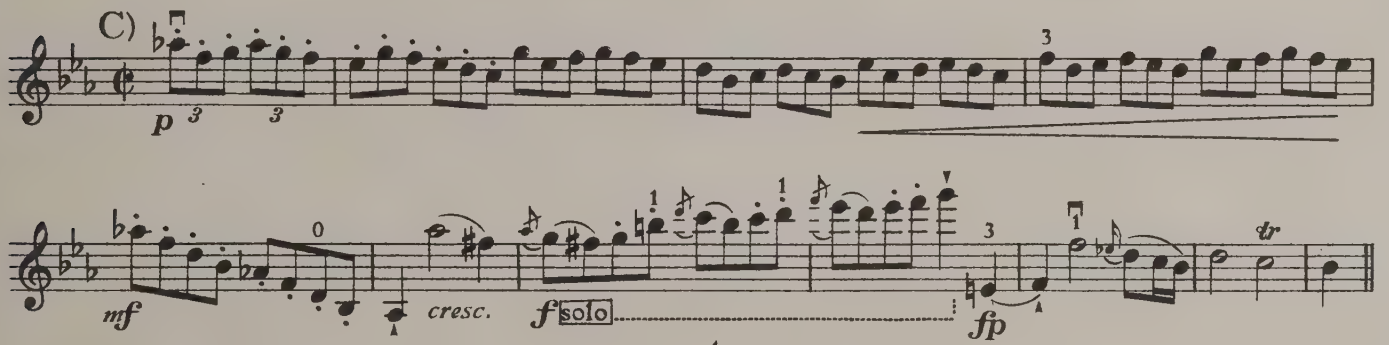
1. SATZ

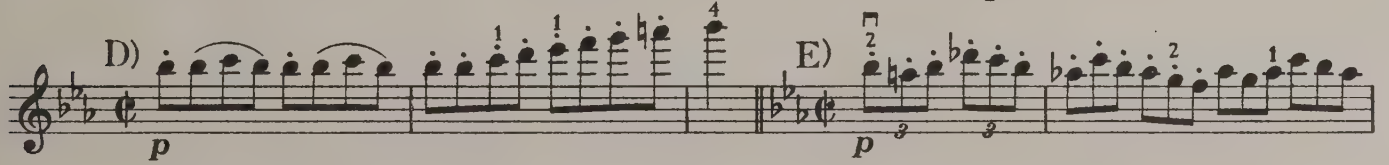
Adagio (♪ = 72)

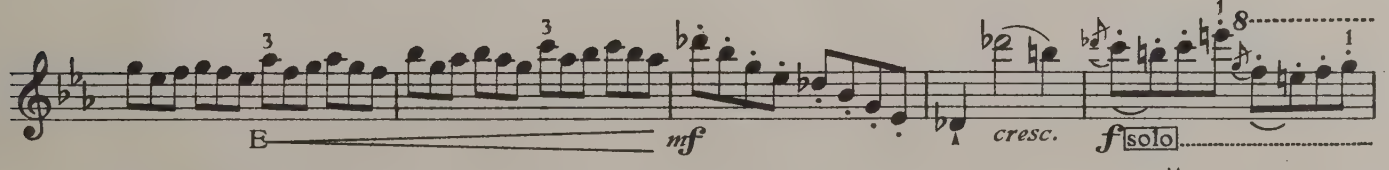


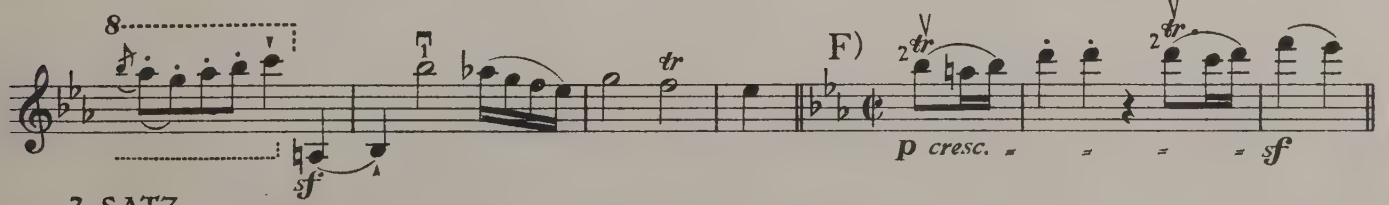
Allegro con brio (𝅗𝅥 = 96)





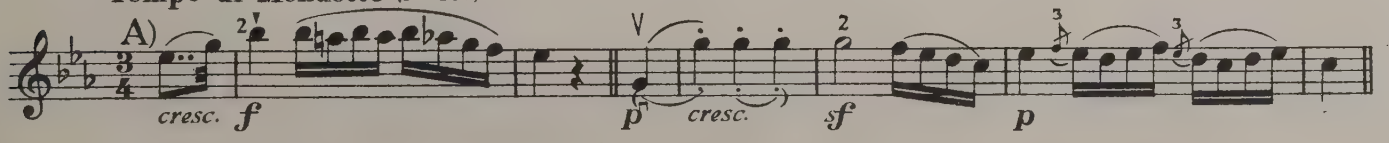






3. SATZ

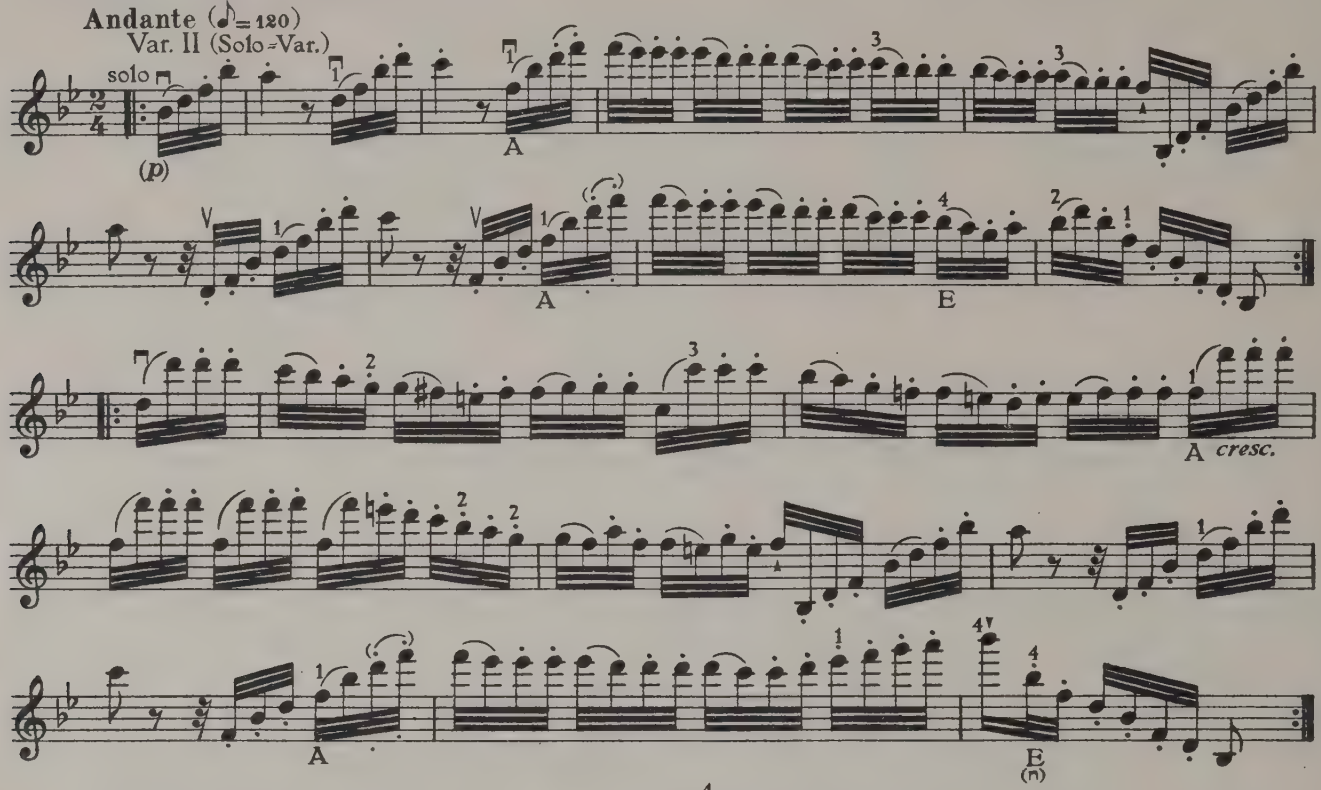
Tempo di Menuetto (♩ = 120)



4. SATZ (Tema con Variazioni)

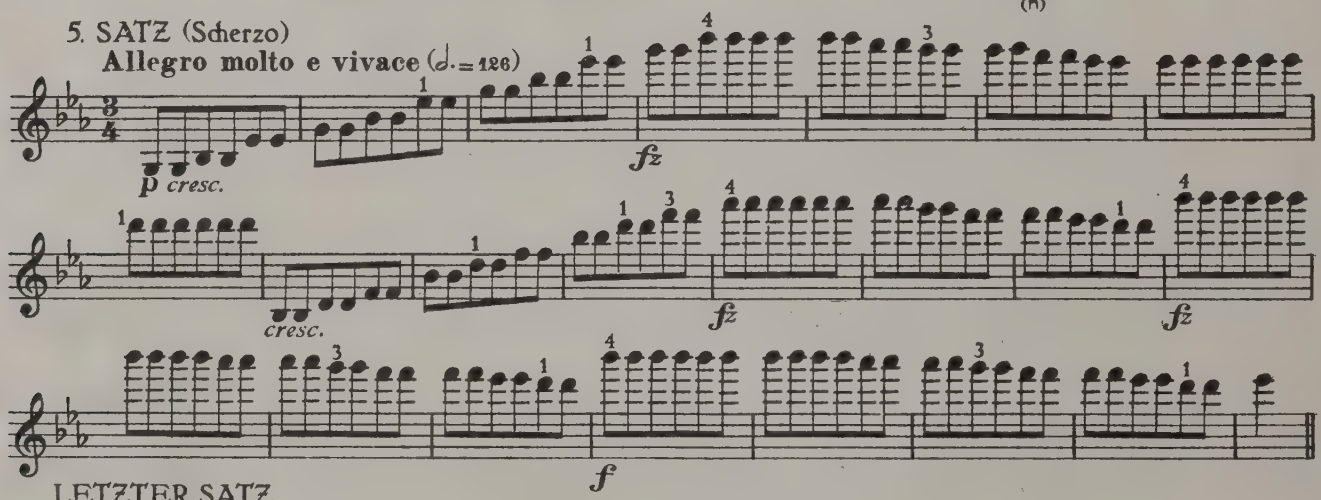
Andante (♪ = 120)

Var. II (Solo-Var.)



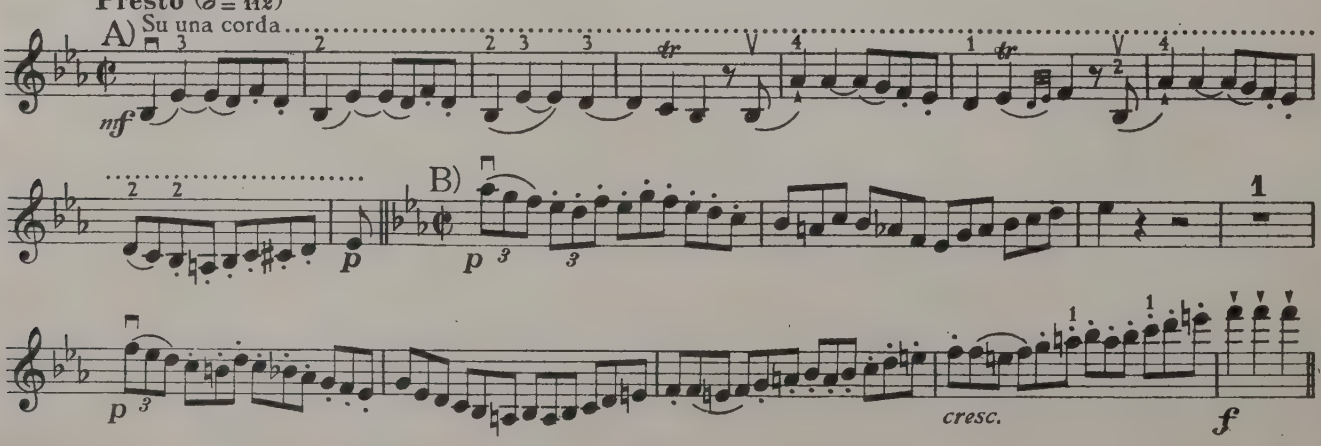
5. SATZ (Scherzo)

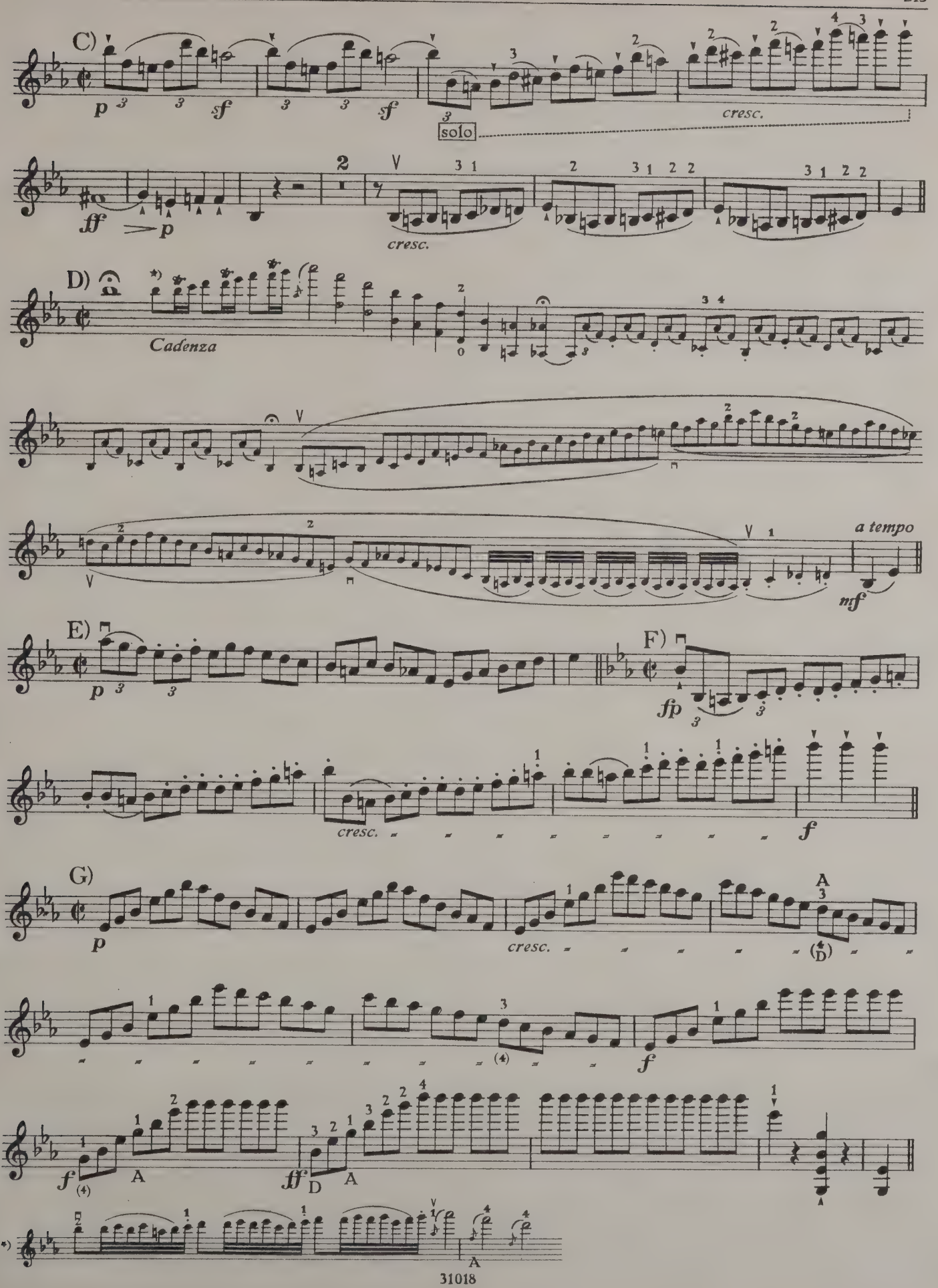
Allegro molto e vivace (♩. = 126)



LETZTER SATZ

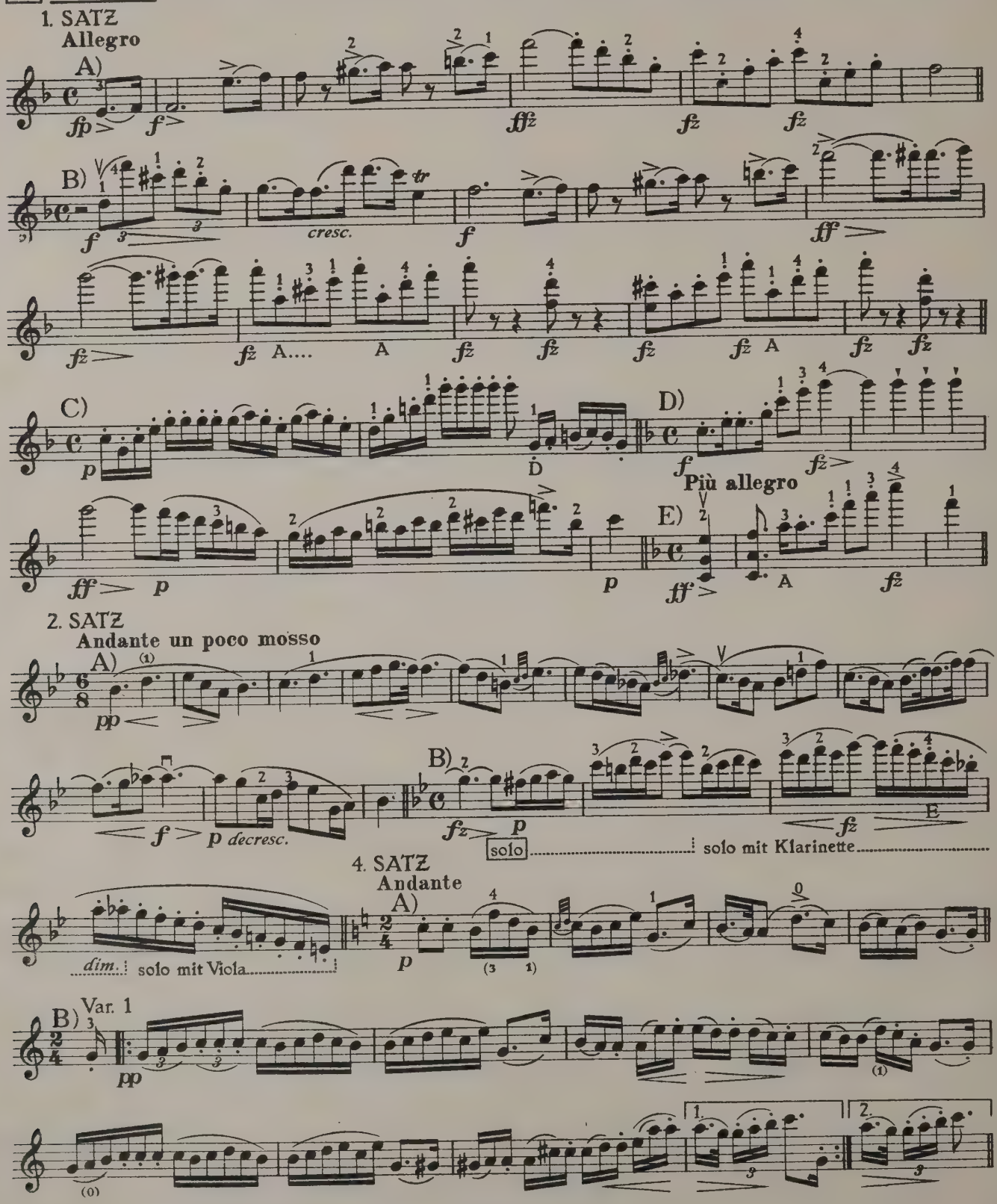
Presto (𝅗𝅥 = 112)

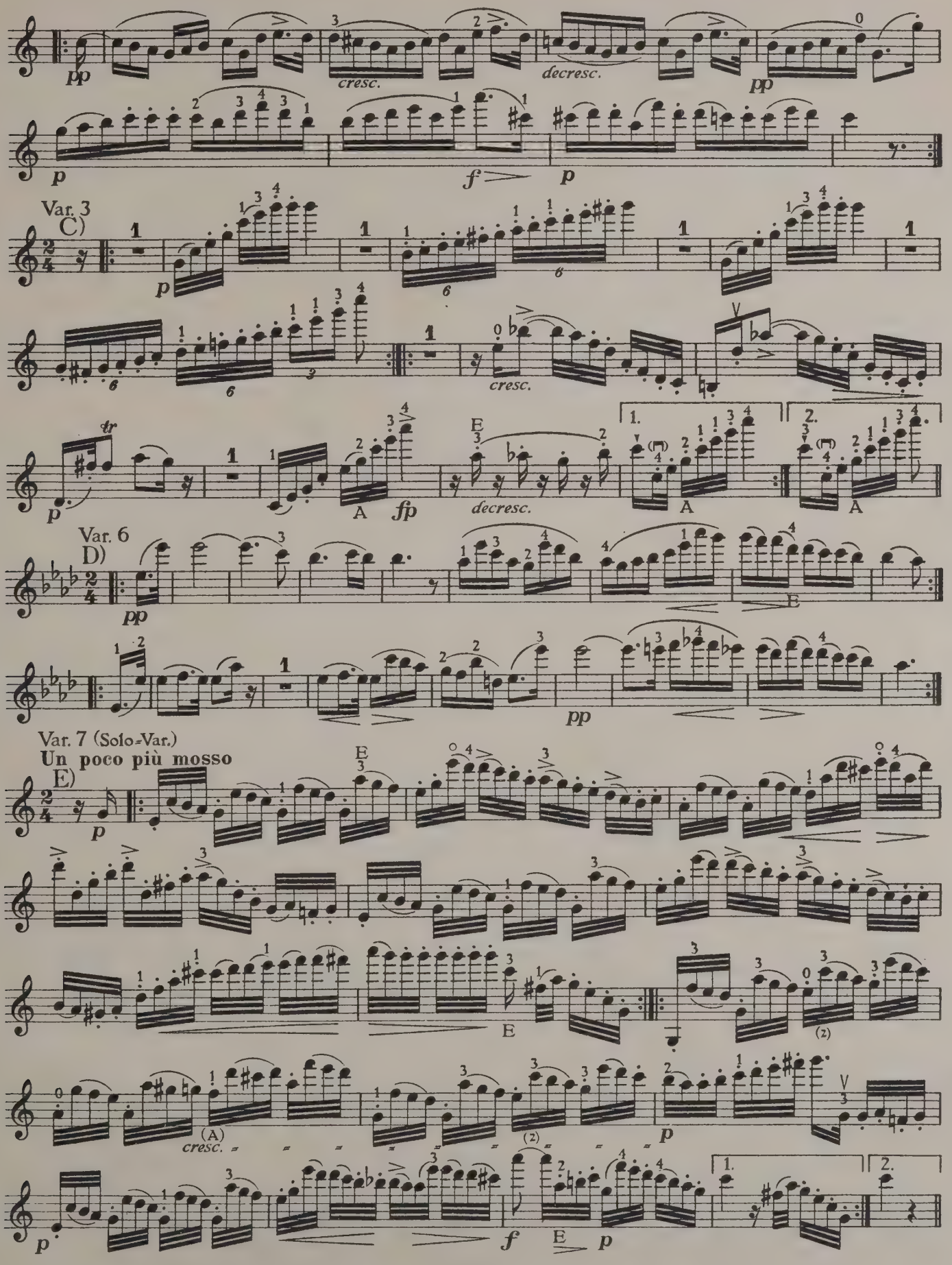


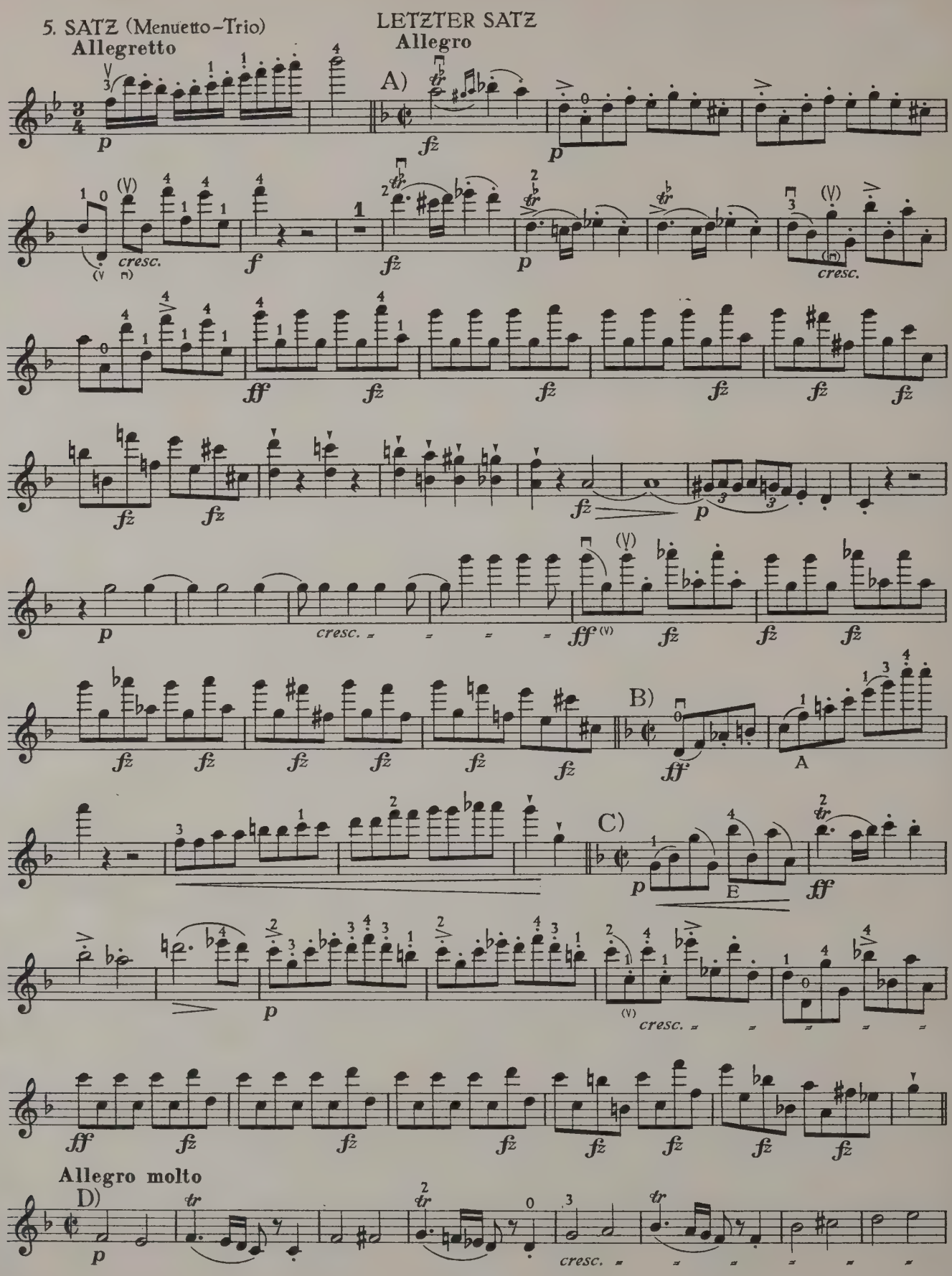

C)
p
sf
sf
solo
cresc.
ff
p
cresc.
D)
Cadenza
a tempo
nf
E)
p
F)
fp
cresc.
f
G)
p
cresc.
(4)
D
f
(4)
A
ff
D
A
A

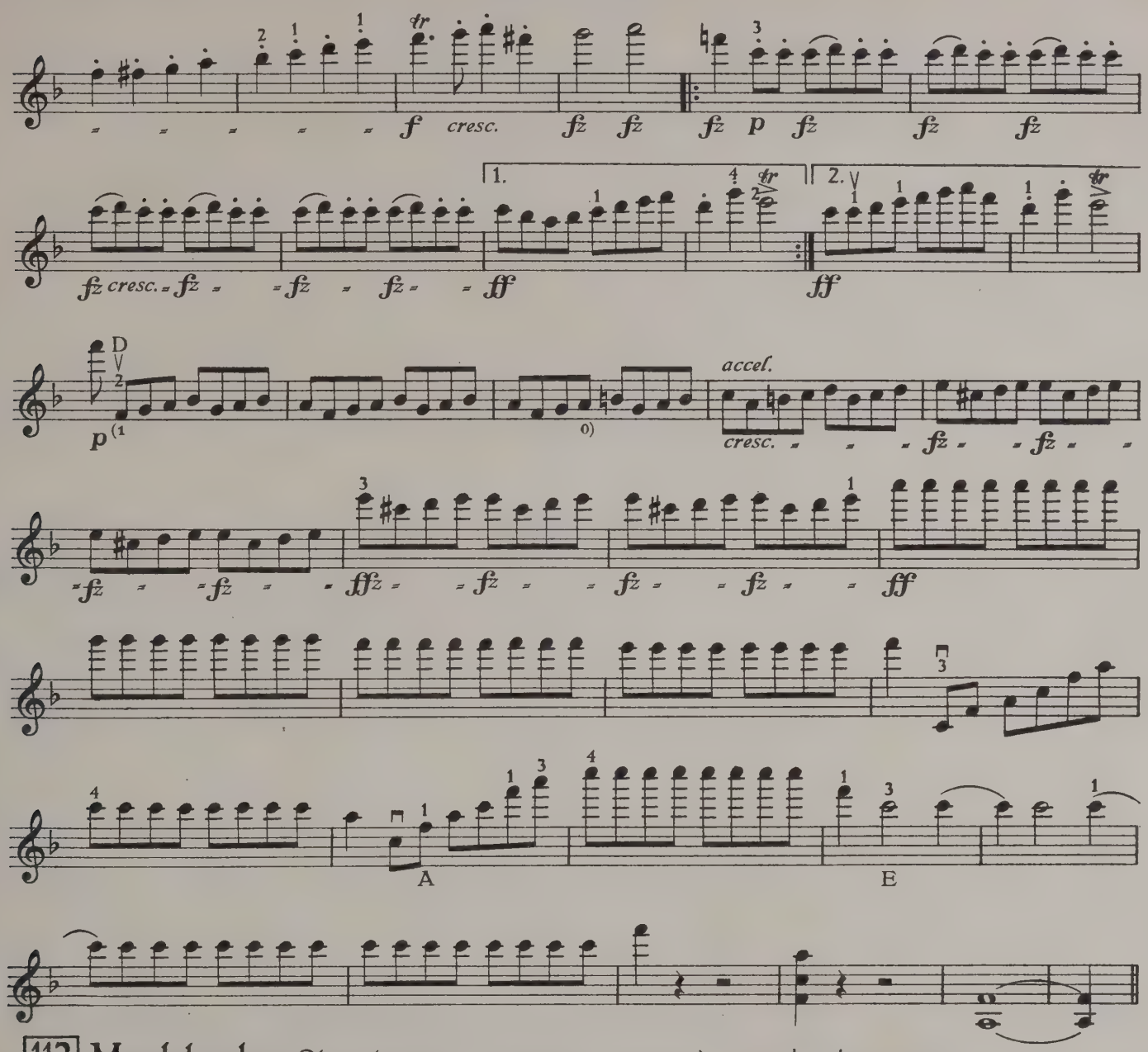
VII
OKTETTE

111 Schubert: Oktett (2 Violini, Viola, Violoncello, Contrabasso, Clarinetto, Fagotto, Corno) *F–Fa–F* Op. 166




pp
cresc.
decresc.
pp
p
f
p
Var. 3
C)
p
cresc.
tr
p
A
fp
decresc.
E
1.
2.
A
A
Var. 6
D)
pp
E
pp
Var. 7 (Solo-Var.)
Un poco più mosso
E)
p
E
E
(z)
(A)
cresc.
(z)
p
p
f
E
p
1.
2.

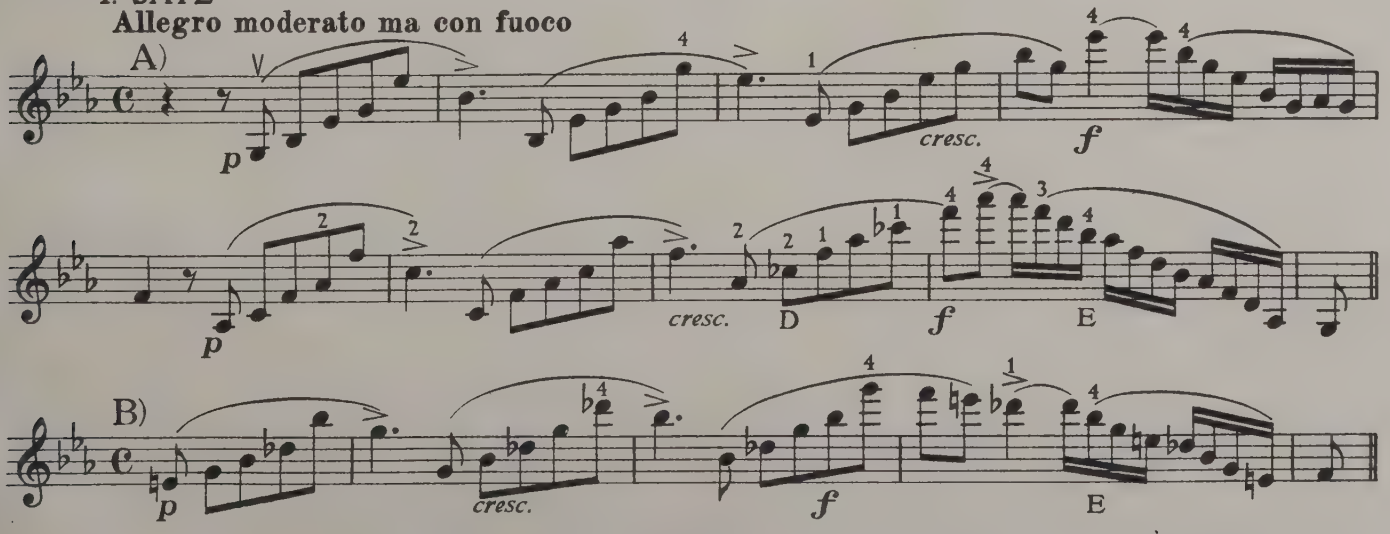

5. SATZ (Menuetto-Trio)
Allegretto
LETZTER SATZ
Allegro
A)
B)
C)
D)
Allegro molto
cresc.
A
E

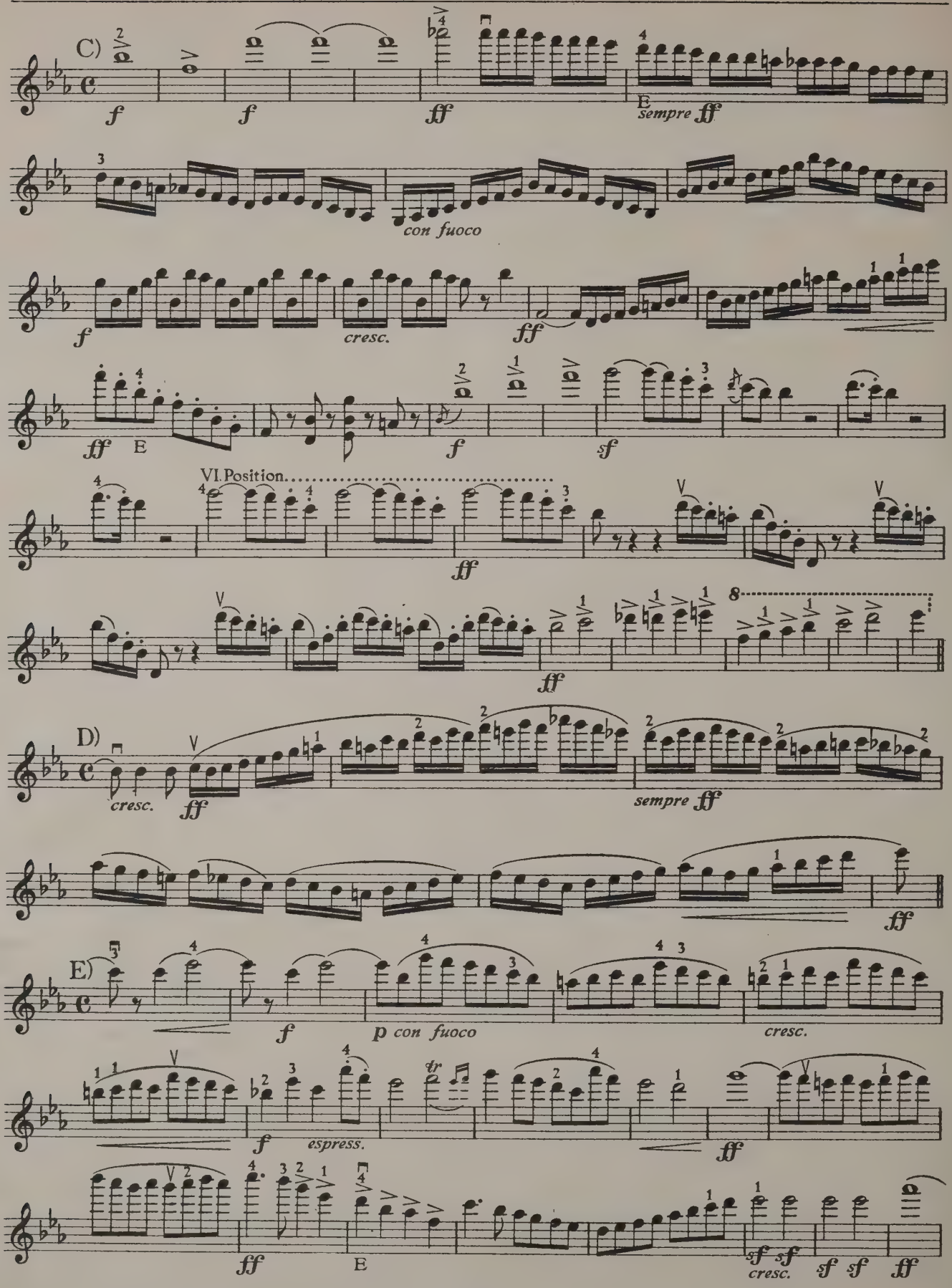


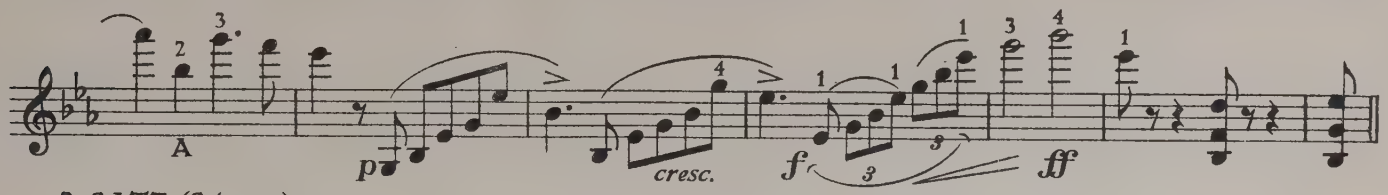
112 Mendelssohn: Oktett (4 Violini, 2 Viole, 2 Violoncelli) *Es–Mib–Eb* Op. 20

1. SATZ

Allegro moderato ma con fuoco



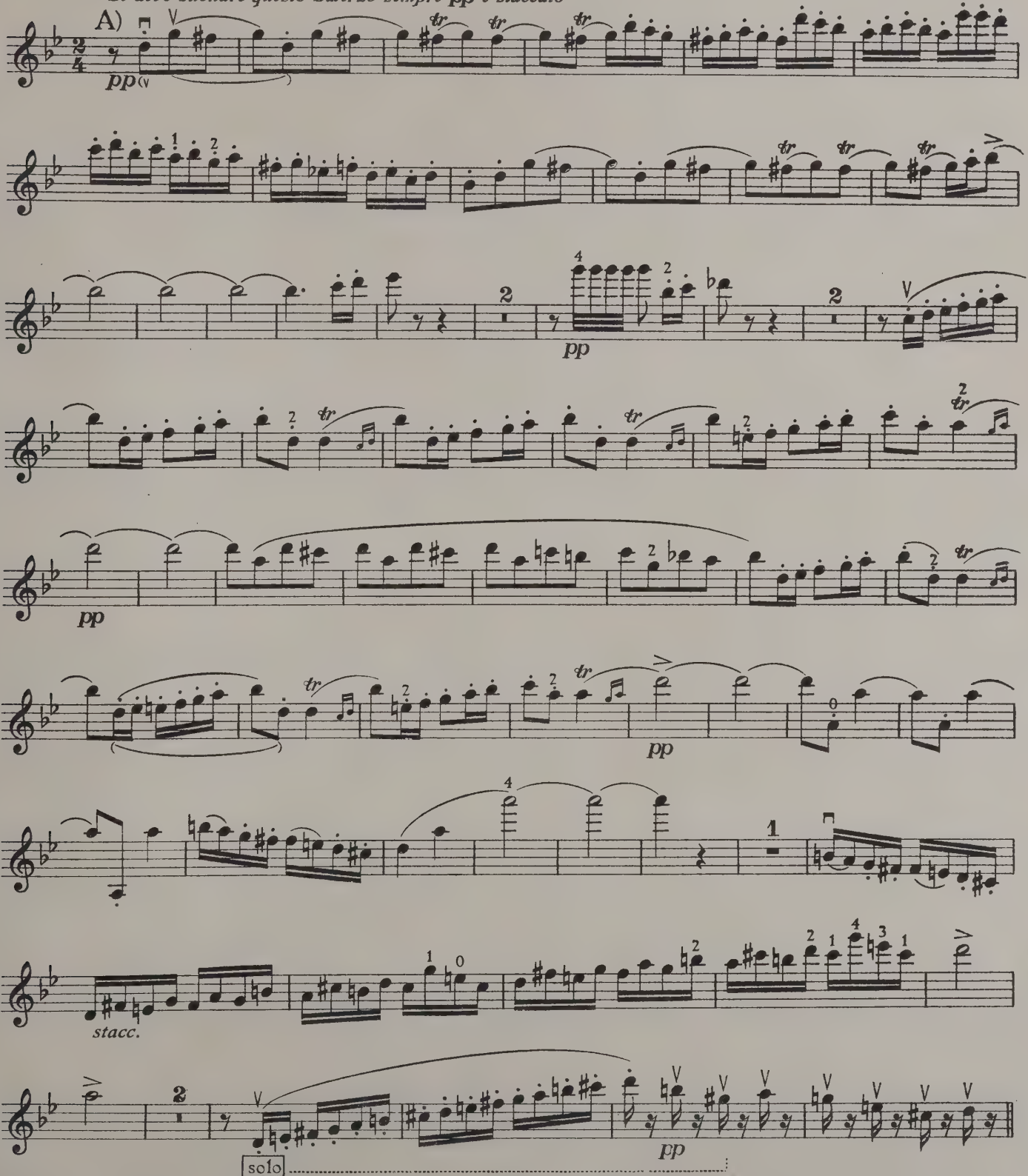

C)
f
f
ff
E
sempre ff
con fuoco
f
cresc.
ff
ff
E
f
sf
VI. Position.
ff
ff
D)
cresc.
ff
sempre ff
ff
E)
f
p con fuoco
cresc.
f
espress.
ff
ff
E
sf sf
cresc.
sf sf
ff

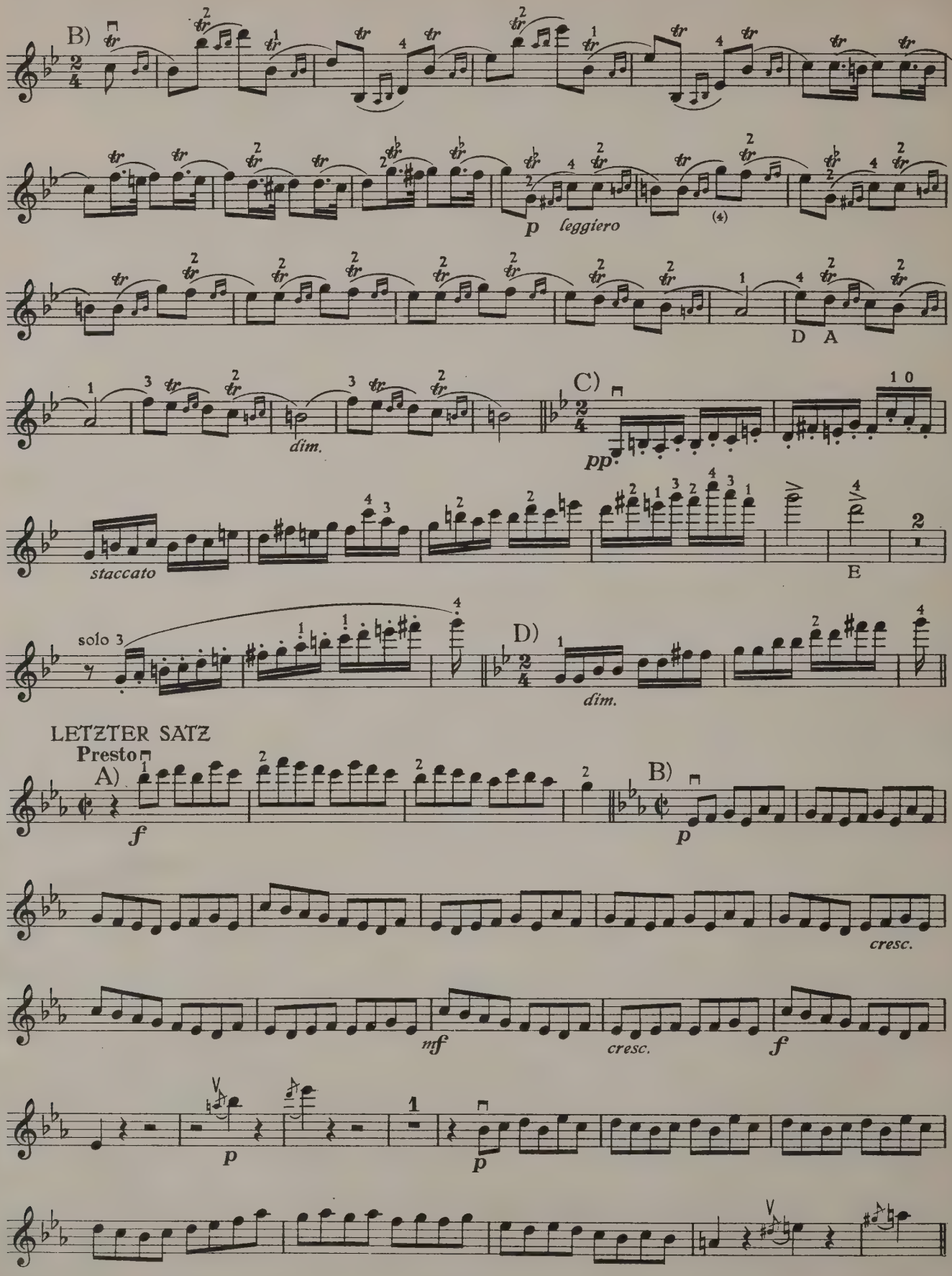


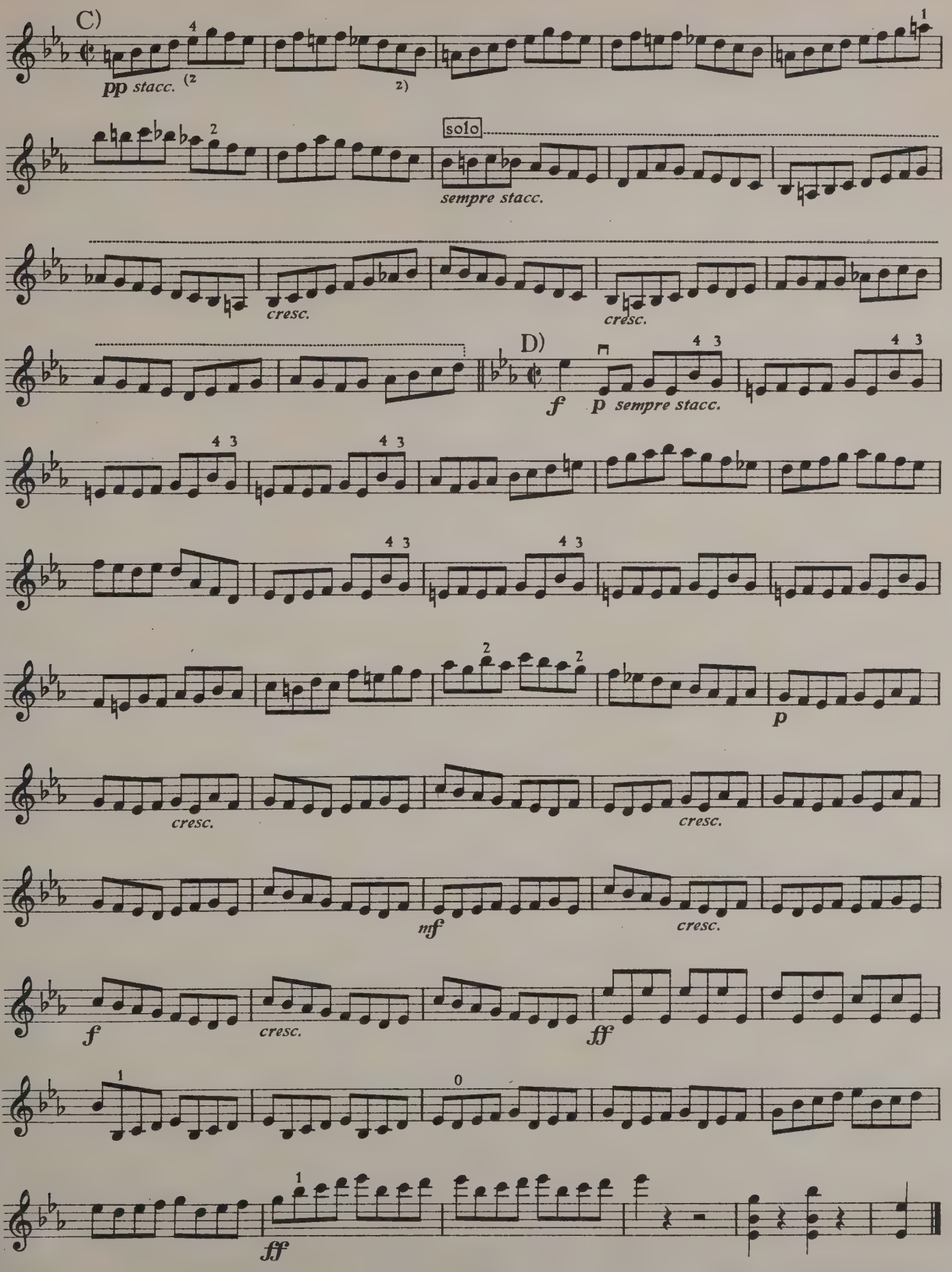
3. SATZ (Scherzo)

Allegro leggierissimo

Si deve suonare questo Scherzo sempre **pp** *e staccato*




B)
p leggiero
D A
C)
dim.
pp
staccato
E
solo 3
D)
dim.
LETZTER SATZ
Presto
A)
f
B)
p
cresc.
mf
cresc.
f
p
p



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MODERNE KAMMER-MUSIK

TRIOS

KLAVIER, VIOLINE, VIOLONCELLO

Andreae, V.,	Op. 1 Trio ⟨f moll⟩
Reger, Max,	Op. 2 Trio ⟨h moll⟩ *(KL. V. VA.)*
Schmid, H. Kasp.,	Op. 35 Trio ⟨d moll⟩
Schulthess, Walter,	Op. 6 Serenade ⟨E dur⟩ *(V. VA. Vcell.)*
Scott, Cyril,	Trio ⟨C dur⟩
Windsperger, L.,	Trio ⟨h moll⟩

QUARTETTE

2 VIOLINEN, VIOLA, VIOLONCELLO

Hindemith, P.,	Op. 10 Quartett ⟨f moll⟩
„	Op. 16 Quartett ⟨C dur⟩
„	Op. 22 Quartett ⟨C dur⟩
Jarnach, Phil,	Op. 16 IV. Quartett
Korngold, E. W.,	Klavier-Quartett
Kreisler, Fritz,	Quartett ⟨a moll⟩
Moritz, E.,	Op. 10 Quartett mit Sopran-Solo
Rimsky-Korsakow, N.,	Quartett ⟨F dur⟩
Sekles, B.,	Op. 31 Quartett
Schmid, H. Kaspar,	Op. 26 Quartett ⟨G dur⟩
Sgambati, G.,	Op. 17 Quartett
Verdi, G.,	Quartett ⟨e moll⟩
Windsperger, L.,	Quartett ⟨g moll⟩

QUINTETTE

KLAVIER, 2 VIOLINEN, VIOLA, VIOLONCELLO

Korngold, E. W.,	Op. 15 Klavier-Quintett
Reger, Max	Erstes Quintett ⟨c moll⟩
Rózycki, L.,	Quintett ⟨c moll⟩
Sgambati, G.,	Op. 4 Quintett ⟨f moll⟩
„	Op. 5 Quintett ⟨B dur⟩
Widor, Ch. M.,	Op. 68 Quintett
Zsolt, N.,	Quintett ⟨b moll⟩

FLÖTE, OBOE, CLARINETTE, HORN, FAGOTT

Hindemith, P.,	Op. 24 No. 2 Kleine Kammermusik für 5 Bläser
Schmid, H. Kaspar	Op. 28 Blasquintett ⟨B dur⟩

SEXTETT

2 VIOLINEN, 2 VIOLAS, 2 VIOLONCELLI

Korngold, E. W.,	Op. 10 Sextett ⟨D dur⟩

B. SCHOTT'S SÖHNE, MAINZ

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P.T
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